BBC

WORLD EXCLUSIVE

DOCTOR WHO MAGAZINE

AND THE STAR BEAST

UNLEASH THE BEAST

Behind the scenes with Doctor Who Unleashed!

THE VOICE

Miriam Margolyes speaks out!

MEET THE MEEP!

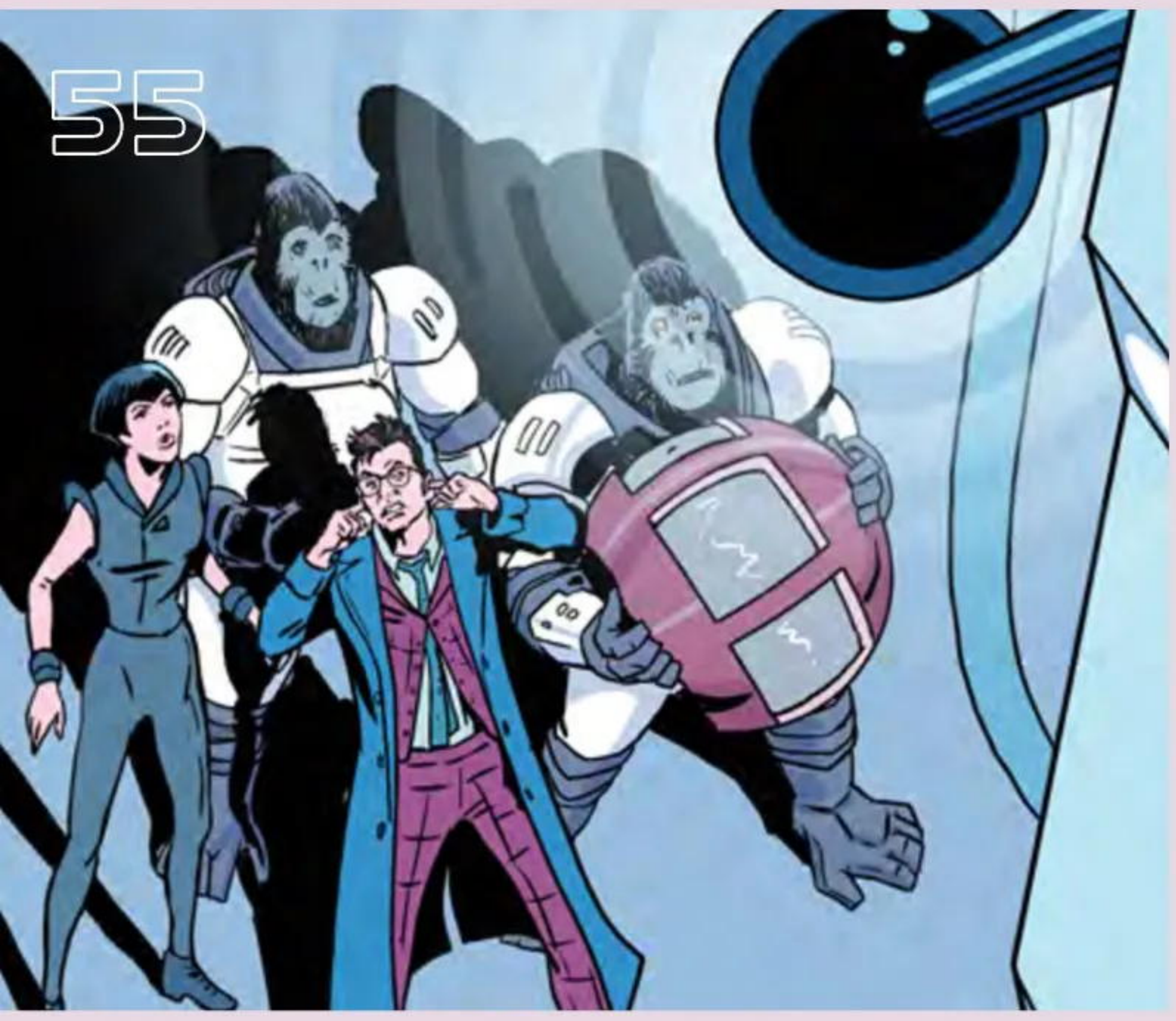
Something furry this way comes!

ISSUE 596
NOVEMBER 2023

Panini magazines

DOCTOR WHO MAGAZINE 596 | Miriam Margolyes » Jacqueline King & Karl Collins » Pat Mills & Dave Gibbons » Frazer Hines » Matt Nathan » Unleashed » "Nothing in the World Can Stop Me Now!" » 60 Objects, 60 Years: 2013-2017 » Partners in Crime » Liberation of the Daleks Part 13 "Meep! Meep!" BBC

PULL TO OPEN



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EDITOR **JASON QUINN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR **MIKE JONES**

PANINI UK LTD
Managing Director CHRIS CLOVER
Consultant MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
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BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Global Director, Magazines MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK.Publishing@bbc.com

ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

WITH THANKS TO: Jonathon Aiken, Joanna Allen, Richard Atkinson, Kalynn Bayron, Debi Berry, Steve Berry, Nicholas Briggs, Silas Carson, Ronan Chander, Chris Chibnall, Karl Collins, Joel Collins, Phil Collinson, Sue Cowley, Russell T Davies, Vicki Delow, Albert DePetrillo, John Dorney, Harry Edmondson, Matt Evenden, Matt Fitton, Ally Francis, Julie Gardner, Ncuti Gatwa, Dave Gibbons, Millie Gibson, Nikita Gill, James Goss, Mark Griffiths, Toby Hadoke, Vanessa Hamilton, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Frazer Hines, Jacqueline King, Claire Lhuede, Miriam Margolyes, Ellen Marsh, Chris May, Ross McGlinchey, Pat Mills, Russell Minton, Steven Moffat, Matt Nathan, Charles Norton, James Page, Karen Parks, Andrew Pixley, David Richardson, Nick Robato, Jim Sangster, Fay Sharp, Philip Sims, Dan Starkey, Michael Stevens, Tasha Suri, Rachel Talalay, Catherine Tate, David Tennant, Jane Tranter, Nikki Wilson, Chrissie Wood, Catherine Yang, BBC Studios, BBC Wales and bbc.co.uk

Doctor Who Magazine™ Issue 596 Published October 2023 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

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Doctor Who is back on TV *next month*!!!

Newstrade distribution: Marketforce (UK) Ltd, 3rd Floor, 161 Marsh Wall, London, E14 9AP 020 3787 9001. ISSN 0957-9818

WELCOME

DWM 596

Who feels like dancing? Who feels like singing? Who wants to jump up and trip the light fantastic? I know I do, and if you can hear what sounds like a herd of elephants on pogo sticks, accompanied by a choir of foghorns, then don't panic, it's just me being exuberant! It's October and I feel like a kid waiting for Christmas. The great news is I *don't* have to wait until Christmas, I've only got to wait a few more weeks until *Doctor Who* returns to our screens! I can't sit still, I won't sit still, so if you notice more than the usual number of typos in this missive that's the reason. You try typing while you're busy boogeying and you'll soon find out it's not as easy as it looks.

Speaking of dancing, what would go on your *Doctor Who* party night playlist? I'm starting off with *Cosmic Dancer*, how about you? Of course I'm not a complete fanatic, there are other things that have got me bouncing up and down with excitement too. It's October, one of my favourite times of year. Halloween is just around the corner, and with it an excuse to dress up. Not that I ever need an excuse to dig through my wardrobe. But what to dress up as this year? I don't want a mask, too sweaty. I don't want to hide in a box or a furry monster costume either. What's the point in showing off if nobody knows it's you? Well, that rules out my Meep costume. So, what else? I could go as the Doctor himself? But which one? Maybe my own version... I've got enough Doctor-like clothes feeding the moths in my wardrobe. Or should I go all out villain? The Master is generally pretty suave and elegant, that could go down well. So many choices. I wonder what the rest of the **DWM** team will be wearing? Peter Ware will no doubt be rocking his kilt and going full on Jamie McCrimmon again. I'm also willing to bet that our long-suffering art editor Mike Jones will be dusting off his military fatigues to bring the discipline to the party as the Brigadier, barking out 'Five rounds rapid' at all and sundry. How about you? Any of you raiding your wardrobes on 31 October for a *Who-lloween* extravaganza? If the answer's yes, don't be shy, share your pics with us, and I'll see if we can get a candid one of Peter in his Highland finery (no promises, mind, he's notoriously bashful when it comes to showing off his knobbly knees).

Now some of you are probably wondering when I'm going to stop talking rot and get down to the nitty-gritty. I mean this is the editorial column of **DWM** for Rassilon's sake! It should be bursting with news and points of interest, and instead all we get is this jackass parading about in tights telling us all to get our glad rags on and dance our way out the womb. I concur, those people may have a point. But *Doctor Who* is so much more than the show itself, or the magazine, or the stories. It's a way of life, a way of not being afraid to be yourself, a fountain of joy and excitement and hope. And all those things combined together make me want to dance, and sing, and dress up, and I strongly suspect I'm not the only one who feels that way.

However, everyone is different, and everyone wants something different, and while you can't please all the people all the time, I can at least try and please them for a fraction of the time. So to whet our appetites and to save us all from collapsing from exhaustion before *The Star Beast* lands in November, I'll talk about this issue of **DWM** and tell you how proud we are to bring you a world exclusive chat with the voice of the Meep, the ever-fascinating angel-tongued legend Miriam Margolyes. We've got loads more on offer too, but I'm not going to waste time talking about that when you've already had a glance at the contents page. Instead I'm just gonna keep on dancing. Come on, join in, there's plenty of room on the dance floor.

Until next time, don't stop the boogie!

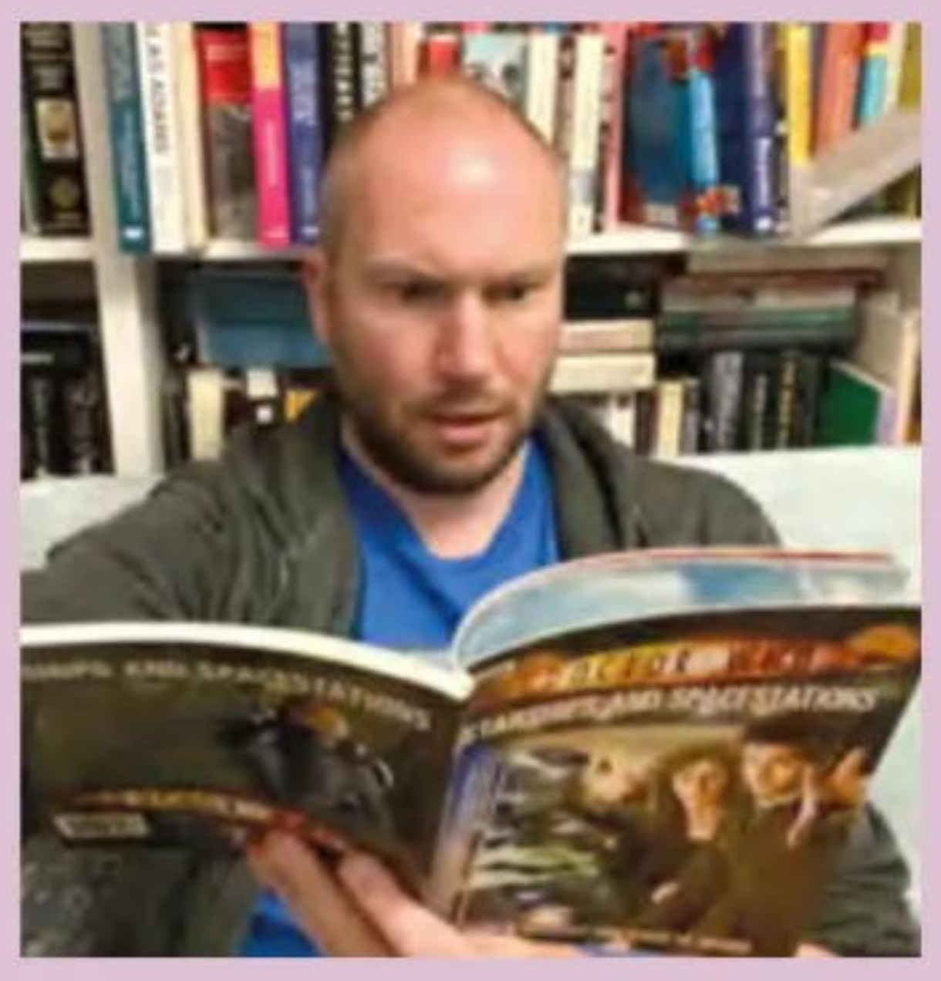
Jason Quinn, editor

THIS ISSUE'S CONTRIBUTORS INCLUDE

CHRIS BENTLEY

For the best part of the 1970s, Chris was an ardent member of Puffin Books' Puffin Club. As a devoted Puffineer, he was stoked to preview the imprint's 60th anniversary *Doctor Who* on page 76 and discuss the project with the authors. His favourite Puffin is John Christopher's *The Lotus Caves* (1971) and his favourite biscuit is a Lemon Puff.

SIMON GUERRIER



Simon Guerrier is a kind of strange old hermit who lives out beyond the Dune Sea (or, as some have it, 'in Macclesfield'). As well as interviewing VFX editor Matt Nathan on page 38 and writing the new *Sufficient Data* infographic on page 82, Simon is also the brains behind *Stasis Cube* on page 48.

MOLLY MARSH

Molly Marsh is a writer, comedian and the host of *Galactic Yo-yo*, a podcast on which she's interviewed more than 100 *Doctor Who* fans. When not writing about *Doctor Who*, she covers music, culture, and LGBT issues – and in August this year, she debuted her first hour of stand-up comedy, *Not Like Other Girls*.

GALLIFREY GUARDIAN

The latest official news from every corner of the *Doctor Who* universe...

WHO'S NEW DIRECTION

Two directors working on stories for the Fifteenth Doctor, played by Ncuti Gawta, have been announced.

Alex Pillai (below) is the director of Block One of Ncuti's second season, while **Peter Hoar** (right) is the director of Block Two.

Executive producer Phil Collinson says, "It's an absolute delight to welcome Alex on board – my first time working with him, and it's already been so much fun, on the most ambitious ideas we've ever realised!"

Showrunner Russell T Davies says, "What a joy to be reunited with Peter. Phil and I made *It's a Sin* with him, and he directed my ITV drama *Nolly*, so the third time's the charm! He's also famous and Emmy-nominated for that amazing third episode of *The Last of Us*. After that, he could choose to work anywhere in the world – and he chose Cardiff! We win!'

Speaking exclusively to **DWM**, the new directors answered some questions...

What's your first memory of *Doctor Who*?

Alex: "Hiding behind the sofa (of course!) from the Yetis in *The Abominable Snowmen* [1967]."

Peter: "Hard to say. I remember the giant robot [from *Robot*, 1974-75] vividly but I also recall a conversation with my brothers about giant maggots [from *The Green Death*, 1973]. I might have been too young to watch which is why what they told me stuck in my brain!"

Who is your favourite companion?

Alex: "It's got to be Sarah Jane Smith."

Peter: "There's a close second here in Sarah Jane (loved her compassion) but I'm going to go for Tegan. I think her false confidence felt relatable in some of the darkest moments. Her 'brave heart' won me over. I think her Aussie background felt very cosmopolitan to me too! Remember it was the early 80s. I bawled my eyes out when she left – had to excuse myself from the lounge..."

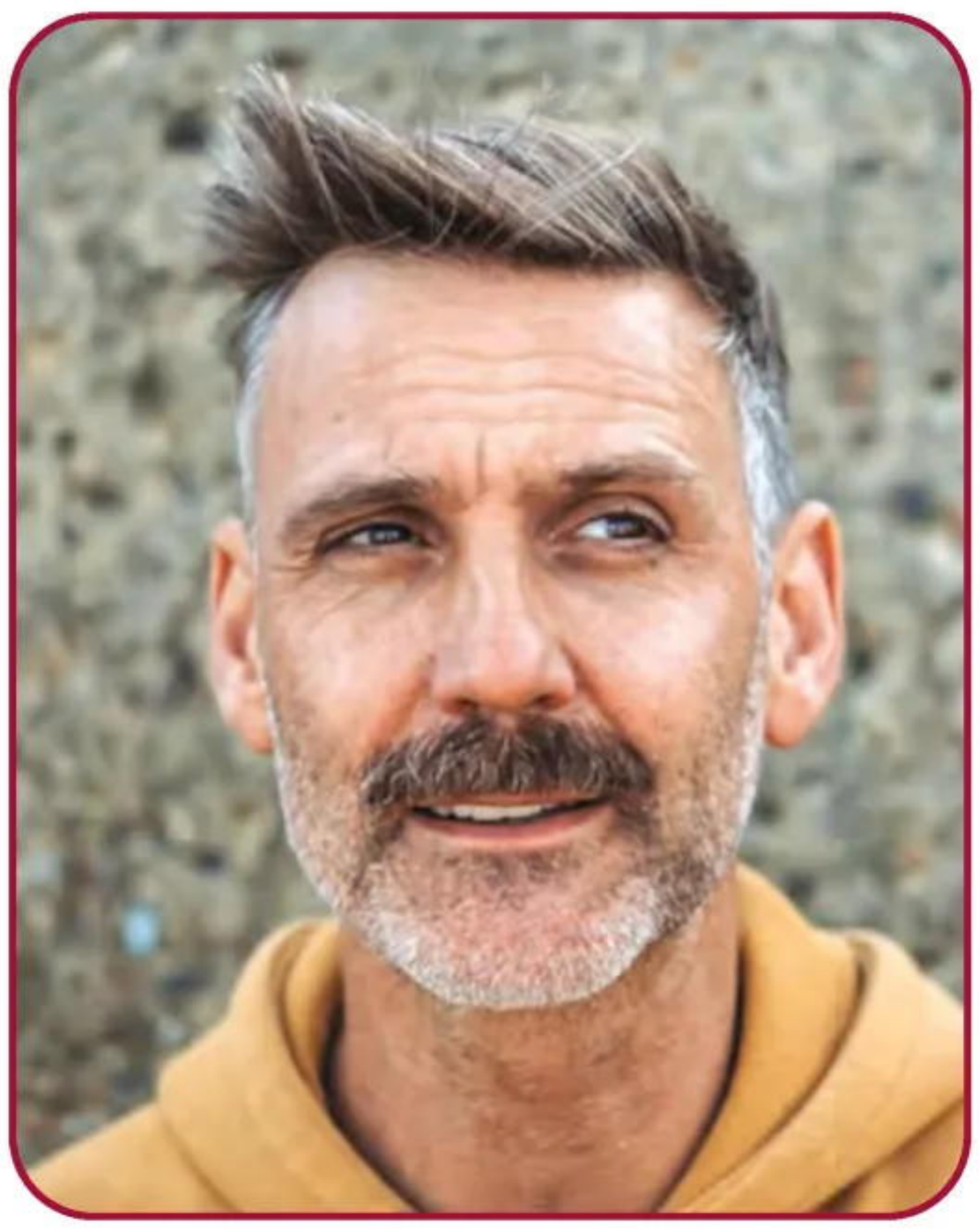


Photo © Chris Georgiou.

What have you been excited to shoot? (No spoilers!)

Alex: "The TARDIS arriving and *no one noticing*! I am of Tamil heritage, and a lifelong *Doctor Who* fan. 'My' Doctors were Jon Pertwee and Tom Baker (I can't pick between the two!), and a love of all things science fiction drew me to film-making. Lenny Henry gave me my first professional TV break – he produced a short horror film I directed for BBC2. I am thrilled to be working with the Time Lord, and especially his new incarnation Ncuti Gatwa."

Peter: "I'm always excited just to shoot the TARDIS. In a corridor, down an alleyway, alone in the cosmos, anywhere! It still holds its own as an icon of possibility! That 'brave little blue box' (© RTD!)."

Ncuti Gatwa's first full season as the Doctor begins in 2024. ◆

THE RETURN OF THE TOYMAKER

The BBC has confirmed that the character played by Neil Patrick Harris (left) opposite David Tennant's Fourteenth Doctor is his old enemy, The Toymaker.

This powerful, enigmatic foe has made only one previous TV appearance – 57 years ago, in 1966's *The Celestial Toymaker*, where he was played by Michael Gough (below left). However, he was last mentioned as recently as 2020, in *Can You Hear Me?*

Also confirmed is that Kate Lethbridge-Stewart (played by Jemma Redgrave, right) and UNIT are back, and that national treasure Miriam Margolyes will play the voice of the Meep in the first 60th-anniversary Special, *The Star Beast*. For **DWM**'s exclusive interview with Miriam, turn to page 16. ◆

ALL OF TIME AND SPACE

The back catalogue of *Doctor Who* is to be made available on BBC iPlayer.

Doctor Who's executive producer, Phil Collinson, says: "This has been a long time in the planning, and we're so excited. At last, the back catalogue of *Doctor Who* on one site! The entire production team had a Zoom on which the iPlayer team unveiled their plans, and we were gasping. Mid-Zoom, I texted Russell to say "Imagine being 8 years old and seeing all this!" Imagine, you can hop from Master to Missy to Master. From the first Dalek story to the last. Every design of Cyberman! Robots from Chumblies to K9 to Professor Kettlewell's creation and those blue-skinned ones on Karfel. What a feast! And the fact that so much work has been put into subtitling and audio description makes me so proud. *Doctor Who* is for everyone! And we want to have fun with this enormous back catalogue – there are plans afoot to make the whole thing even more alive and accessible and fun. Plans you should be hearing very soon, as we hurtle into this *Doctor Who* winter." ◆

UNLEASHED!

A brand-new 'access all areas' show, *Doctor Who: Unleashed*, begins this November on BBC Three and BBC iPlayer.

The series is hosted by Steffan Powell (below) and produced by Bright Branch Media. After every new episode of *Doctor Who*, Steffan will take viewers on a journey showing them just how the programme was made, with exclusive interviews with cast and crew.

Showrunner Russell T Davies, says: "Over the years, I meet so many people who were inspired to find careers in TV, because of the behind-the-scenes material the BBC would show. And now it's back, in the grand old tradition of *Doctor Who Confidential*, but in a brand new form, *Unleashed*! So a whole new generation – and faithful fans of old – can see what the stars and the crew get up to behind the cameras."

Jo Pearce, Bright Branch creative director and *Unleashed* executive producer says: "This series gives audiences access to all areas, led brilliantly by Steffan Powell, viewers are invited to see what really goes into the making of *Doctor Who*. It's been such a privilege to create this show and we're so grateful to the cast and crew who welcomed us in and allowed us to tell the story behind the drama."

Steffan says: "When you're told Russell T Davies is asking for you to present a show, you say, 'when does he want me?' Doesn't matter, I'll be there... There's a really fun and fascinating group of people bringing *Doctor Who* to life - I can't wait for the audience to meet them. I'm so chuffed to have been trusted to help tell, in all its glory, the story of what goes into making the magic happen."

Turn to page 30 for **DWM**'s exclusive preview of *Doctor Who: Unleashed*. ◆

IN CONCERT

To mark the 60th anniversary of *Doctor Who,* Jo Whiley presents a very special edition of *Sunday Night is Music Night* on BBC Radio 2.

Doctor Who @60: A Musical Celebration, with the BBC National Orchestra of Wales and the BBC Singers conducted by Alastair King, celebrates the music of the TV series.

The concert, which was recorded in Cardiff on 28 September at BBC Hoddinutt Hall, Cardiff, features world-exclusive first live performances of Ruby Sunday's (the Doctor's new companion) theme *The Life of Sunday*, the theme tune of the Fifteenth Doctor called *Fifteenth*, and the new iteration of the iconic *Doctor Who* theme tune, reimagined by composer Murray Gold. Other tracks include *I Am The Doctor*, *Abigail's Song*, *This Is Gallifrey*, *The Impossible Girl* and *The Shepherd's Boy*, plus a short selection of 20th-century music. There are also contributions from showrunners Russell T Davies, Steven Moffat and Chris Chibnall, and composers Murray Gold and Segun Akinola.

Doctor Who @60: A Musical Celebration will be broadcast on Radio 2 at 8pm on Sunday 15 October and available to hear on BBC Sounds. It was also filmed for BBC iPlayer, to be made available at a later date. ◆

REDACTED INFORMATION

All six episodes of the second series of the *Doctor Who: Redacted*, the podcast made by BBC Studios, are now available on BBC Sounds.

Lead writer on the series is Juno Dawson. It stars Charlie Craggs (as Cleo), Lois Chimimba (Abby) and Holly Quin-Ankrah (Shawna) and guest stars including Freddy Carter, Anjli Mohindra, Dervla Kirwan and Alexander Armstrong.

BBC
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DOCTOR WHO
REDACTED

Juno says: “I'm so excited that *Doctor Who: Redacted* is back for a second series, it feels particularly special to be a part of such a big year for the show. We've got a stellar returning cast and welcoming guest stars, both old and new, into Cleo, Abby and Shawna's corner of the *Doctor Who* universe has been brilliant. I can't wait for fans to hear the series and see what is next in store for the trio.” ◆

MUSIC, MUSIC, MUSIC!

Two new *Doctor Who* soundtrack albums will be released later this year from Silva Screen on CD, vinyl and digital download.

ORIGINAL TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
REVENGE OF THE CYBERMEN
MUSIC BY CAREY BLYTON
WITH PETER HOWELL AND THE BBC RADIOPHONIC WORKSHOP

Revenge of the Cybermen contains the complete score by Cary Blyton for the 1975 Fourth Doctor adventure, while *Time and the Rani* contains the complete score by Keff McCulloch for the Seventh Doctor's debut story, broadcast in 1987.

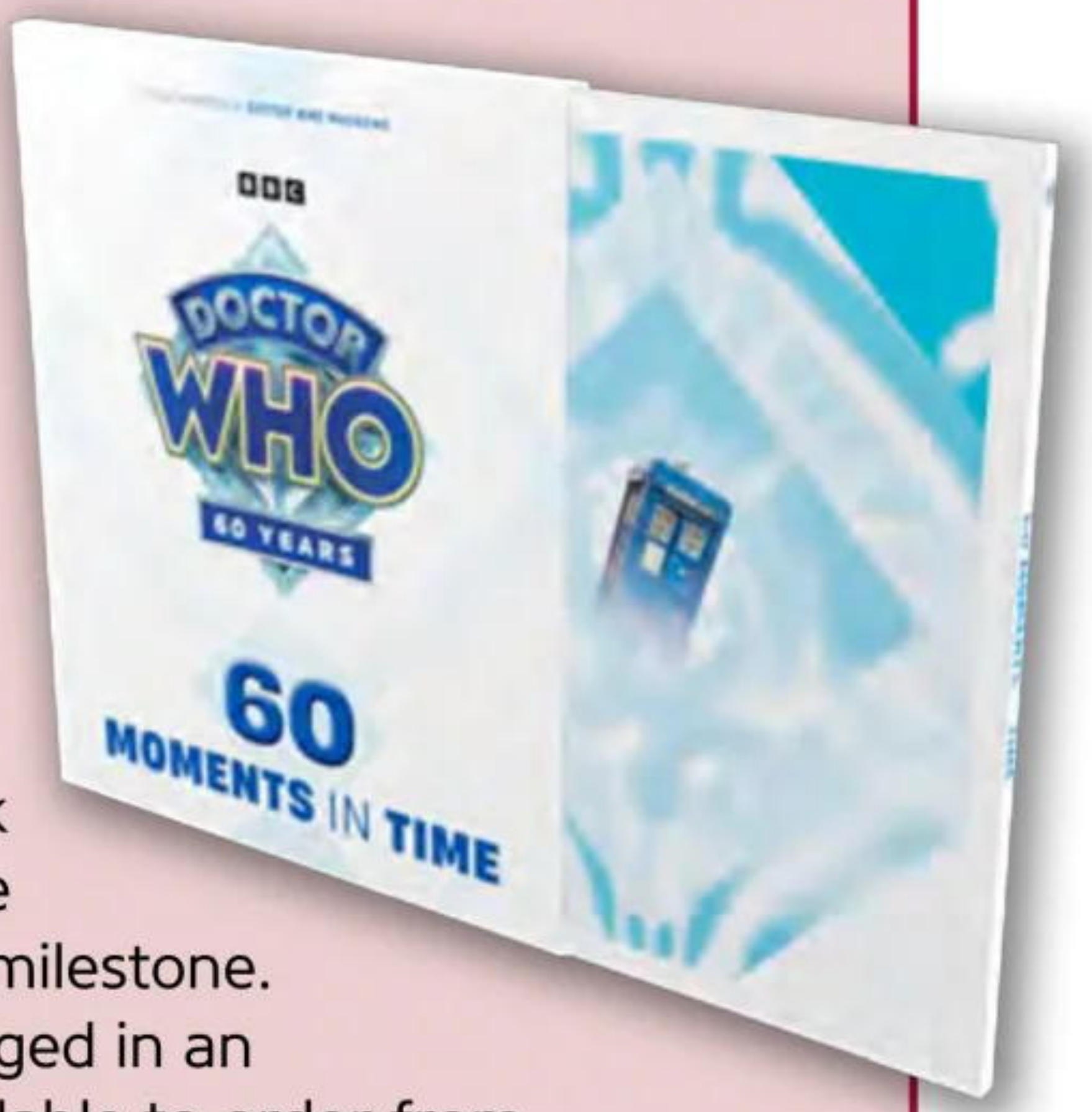
Both releases have been compiled, produced and mastered by *Doctor Who* music expert and composer Mark Ayres. Visit *silvascreen.com* for more information.

ORIGINAL TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
TIME AND THE RANI
KEFF McCULLOCH

Meanwhile, there's also a new release from composer Dominic Glynn, who composed music for the series in the 1980s. *Doctor Who: Survival Remixes* will be released on 24 November 2024 on all major streaming services, and contain four tracks which take elements from his 1989 score for *Survival* and weave them into totally new contemporary electronic tracks. ◆

60 MOMENTS IN TIME

A very special publication from the makers of Doctor Who Magazine – the biggest single issue the mag has ever released – will be released later this month in celebration of *Doctor Who*'s 60th anniversary year.



60 Moments in Time is a deluxe, limited-edition 224-page bookazine which explores *Doctor Who*'s impact on its fans, the viewing public and popular culture across 60 chapters of all-new material.

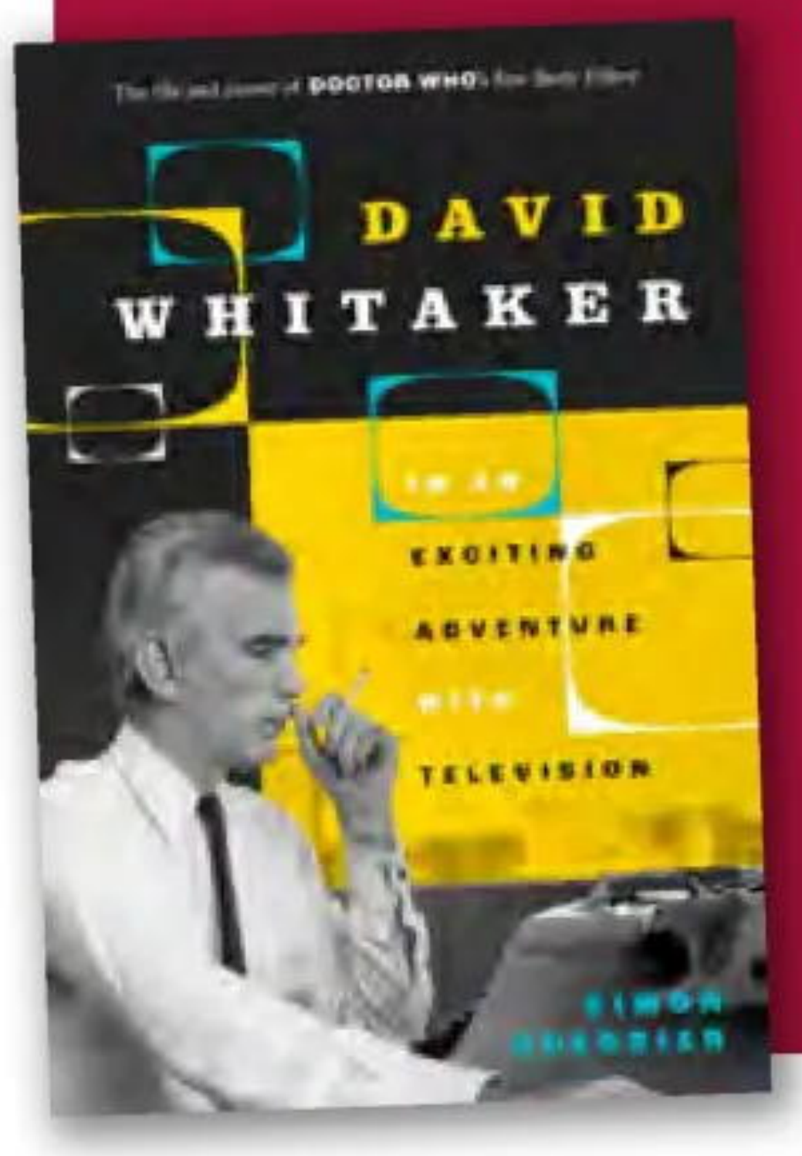
Edited by Marcus Hearn and designed by Peri Godbold, who previously collaborated on the bestselling 50th-anniversary book *Doctor Who: The Vault*, this is the essential souvenir of a television milestone.

The bookazine will come packaged in an exclusive slipcase and will be available to order from *panini.co.uk* and available in selected retailers, price £19.99. ◆

WHITAKER'S WORLD

A new book looking at the life and work of David Whitaker, *Doctor Who*'s first story editor, will be published next month.

David Whitaker in an Exciting Adventure With Television is written by Simon Guerrier, and is the result of years of exhaustive research into the elusive figure who was pivotal to the success of *Doctor Who* in its earliest days.



Simon will be discussing the biography at The Portico Library, Manchester on 9 November – tickets can be booked at *tinyurl.com/WhitakerTalk*. The book will be published by Ten Acre Films on 6 November, price £17.99. Visit *tenacrefilms.bigcartel.com* for more information. ◆

THE ART OF AUDIO

A glossy hardback book collecting together 100 *Doctor Who* audio drama cover artworks will be released in November 2023 from Big Finish Productions.

Big Finish has been producing original *Doctor Who* audio dramas since 1999. A selection of the finest cover illustrations from a range of artists has been compiled into a lavish new coffee table book, *The Art of the Audio Adventures*.

The book features contributions from Ryan Aplin, Lee Binding, Anthony Dry, Claudia Gironi, Clayton Hickman, Simon Holub, Lee Johnson, Anthony Lamb, Sean Longmore, Alex Mallinson, Christopher Naylor, Mark Plastow, Jim Sangster, Caroline Tankersley, Chris Thompson, Rafe Wallbank, and Tom Webster, plus commentary by the artists – as well as actors Colin Baker, Paul McGann, Jon Culshaw and Tim Treloar.

The Art of the Audio Adventures will be published on 17 November and is available to pre-order for £39.99 (plus p&p) from bigfinish.com ◆

BBC
DOCTOR WHO
THE ART OF THE AUDIO ADVENTURES

TIM TRELOAR • DAISY ASHFORD • JON CULSHAW

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Your views on the world of *Doctor Who*...

GALAXY FORUM

Send your letters, artwork and photos to: dwm@panini.co.uk @DWMtweets

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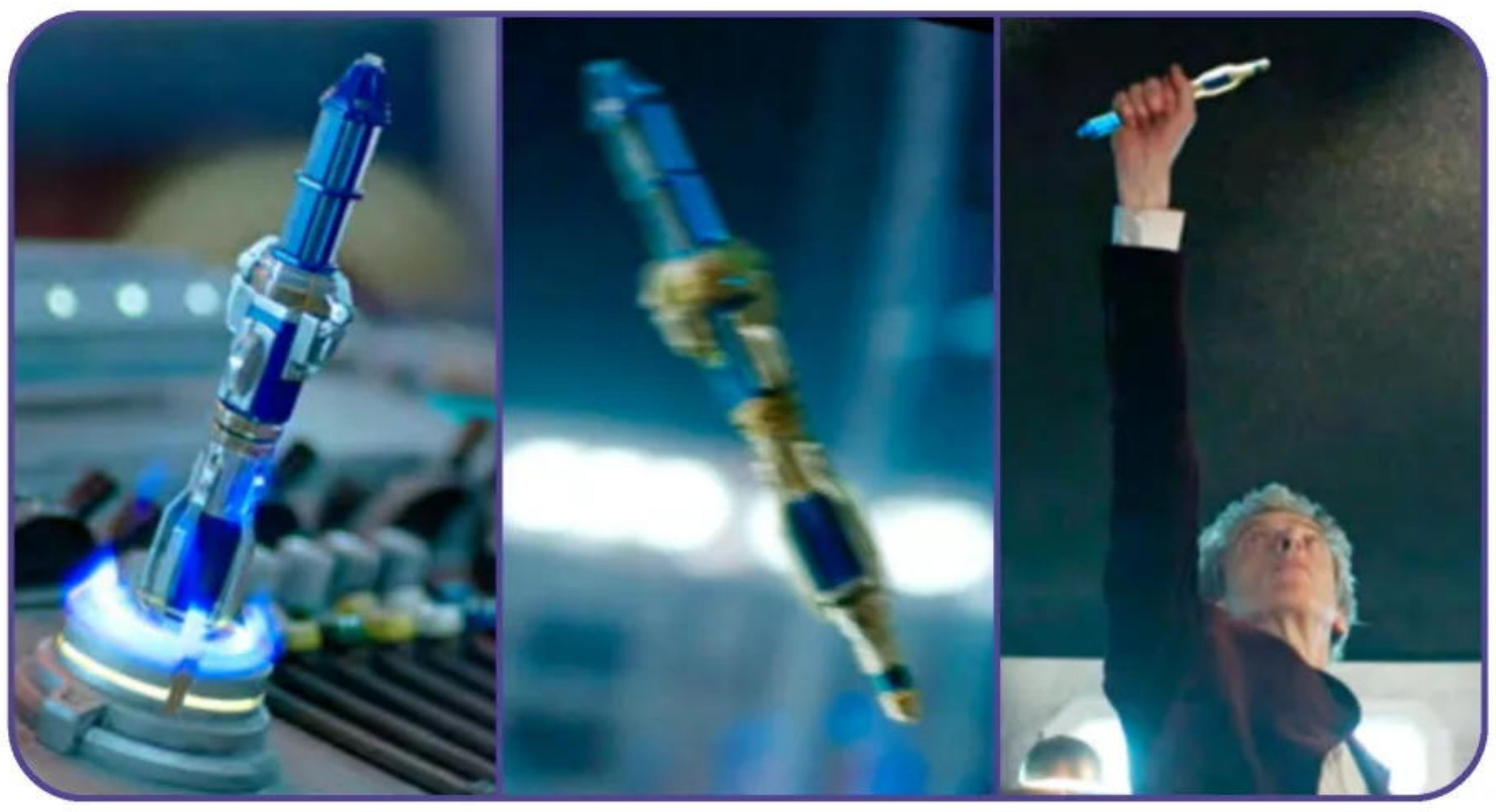
It's just one month to go till we see the Fourteenth Doctor's sonic screwdriver in action! Meanwhile, you've been writing in with your favourite sonic moments of years past...

SONIC HEROES

AMY HODGES EMAIL

The end of Series 9 finale, *Hell Bent* [2015] features my favourite sonic screwdriver scene. The Doctor returns to his TARDIS after billions of years in the Confession Dial, dealing with the Time Lords on Gallifrey, and losing his memories and unknowingly saying goodbye to Clara Oswald. He enters the TARDIS and it lights up. It's like the TARDIS is waking up after years of being asleep. Her dear Doctor has finally come home. The Doctor puts on his new velvet coat and the TARDIS gives him a new sonic screwdriver. He had spent the whole season without a screwdriver and was using the awesome sonic sunglasses instead. So, it is such an emotional moment when he gets a new sonic. It's like a return to normal.



The Doctor gets a new sonic at the end of *Hell Bent* [2015].

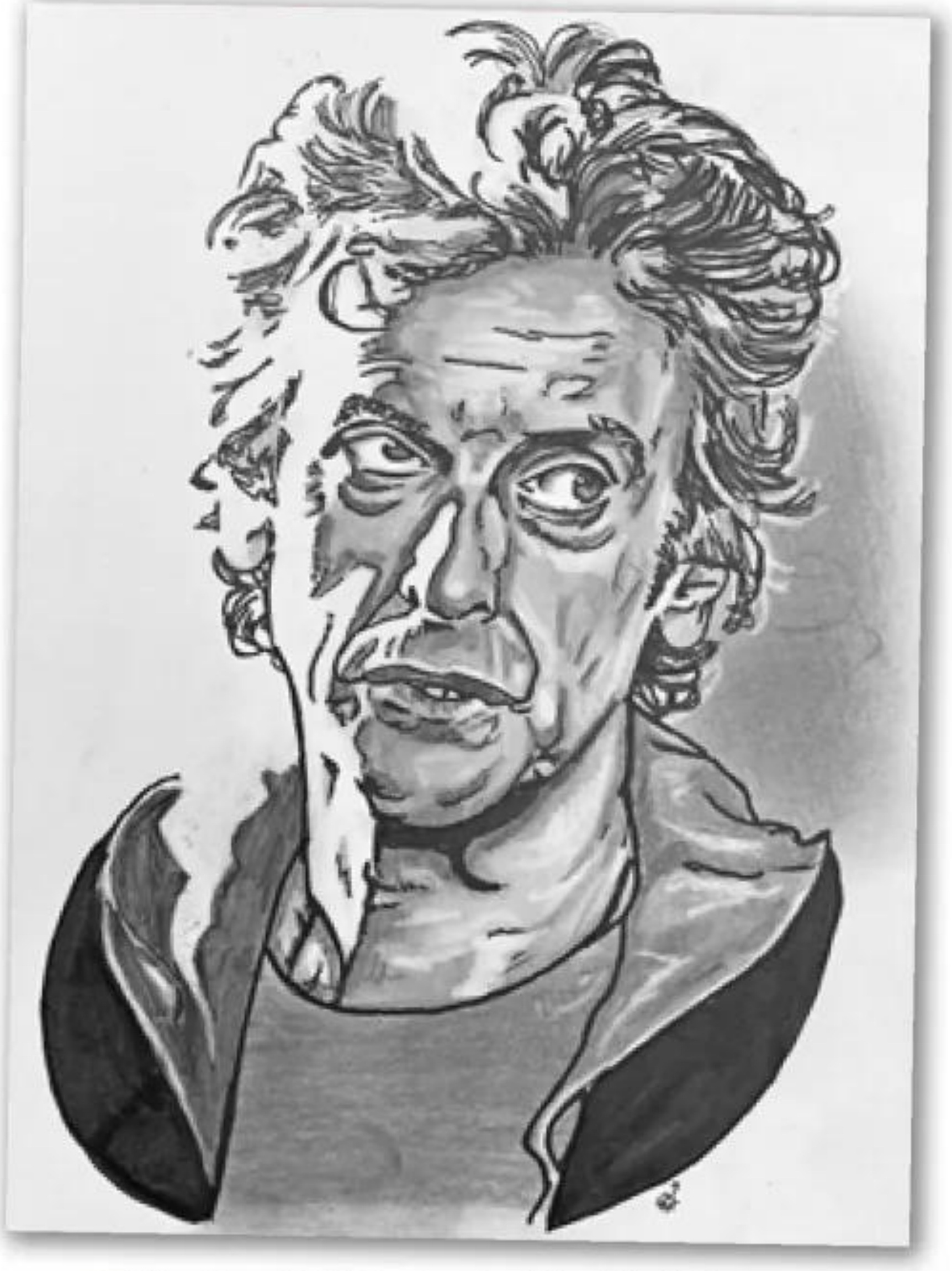
ANDREW HSIEH EALING

Since it has made only three onscreen appearances, my favourite sonic screwdriver design is River Song's as featured in *Silence in the Library/Forest of the Dead* [2008] and, very briefly, *The Husbands of River Song* [2015]. I love that it can flash red in addition to blue, but what impresses me most is that the design is like an upgrade of the Ninth and Tenth Doctor's variants.

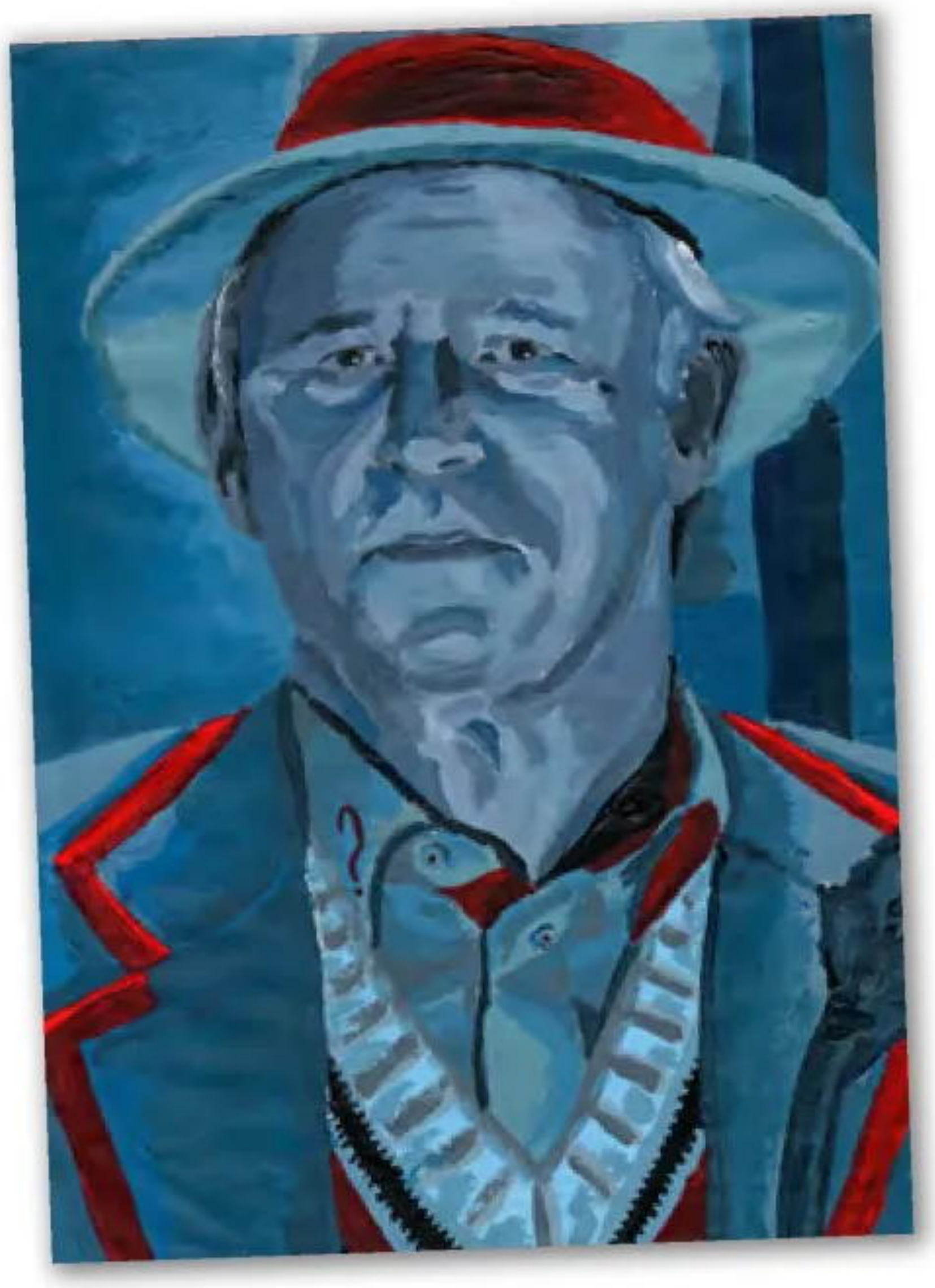
The Doctors wipe the memory of the humans' and Zygons' identities in *The Day of the Doctor* [2013].

AGNOR EMAIL

I adore the new sonic, how it's got elements from many previous iterations yet still having its own unique style. One of my favourite scenes from the show using the gadget is near the resolution of *The Day of the Doctor* [2013], with the Doctors walking in like they own the place, and then use the sonic to wipe the memory of the humans' and Zygons' identities. It's an epic moment that gives me goosebumps every time!



The Twelfth Doctor by Ken Holtzhouser.



The Fifth Doctor in *The Power of the Doctor*, by Michael Alsop.

STAR LETTER

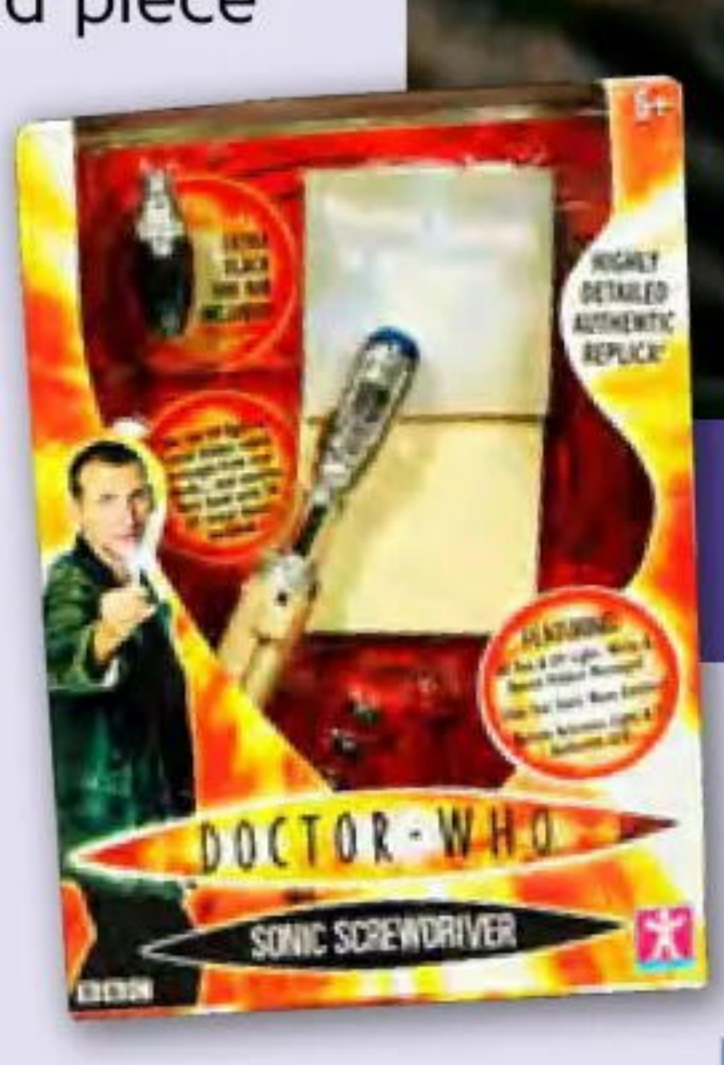
DR DANIEL TILSLEY EMAIL

Like many, my first exposure to the sonic screwdriver came with the 2005 revival. As soon as I saw Christopher Eccleston buzz that Auton hand in *Rose*, I desperately wanted a sonic of my own. I had to employ some creativity. I had a round piece of wood with a tacky crystal doorknob shoved in the top and held together with glue.

I finally got my first official sonic toy when I was nine years old, the one that had the invisible pen and led light. I literally went everywhere with it, especially on occasions when I had to dress smartly. During many of the weddings I attended as a child, I had a sonic in my inside pocket – it made sitting through them much more bearable. One day, though, for whatever reason my older brother threw my sonic against our bedroom wall (probably because the constant buzzing set him off). It shattered, leaving only the extendable part with the LED top hanging on by a wire. From then on for a few years I had my own unique sonic held together by sticky tape and love, until it was laid to rest and replaced when I saved enough pocket money to get the new Eleventh Doctor sonic.

I was eventually reunited with a Tenth Doctor sonic when it was re-released during the 50th anniversary – but it would never feel the same as my own beloved beat-up and barely alive childhood model, which in many ways felt much truer to the spirit of the show.

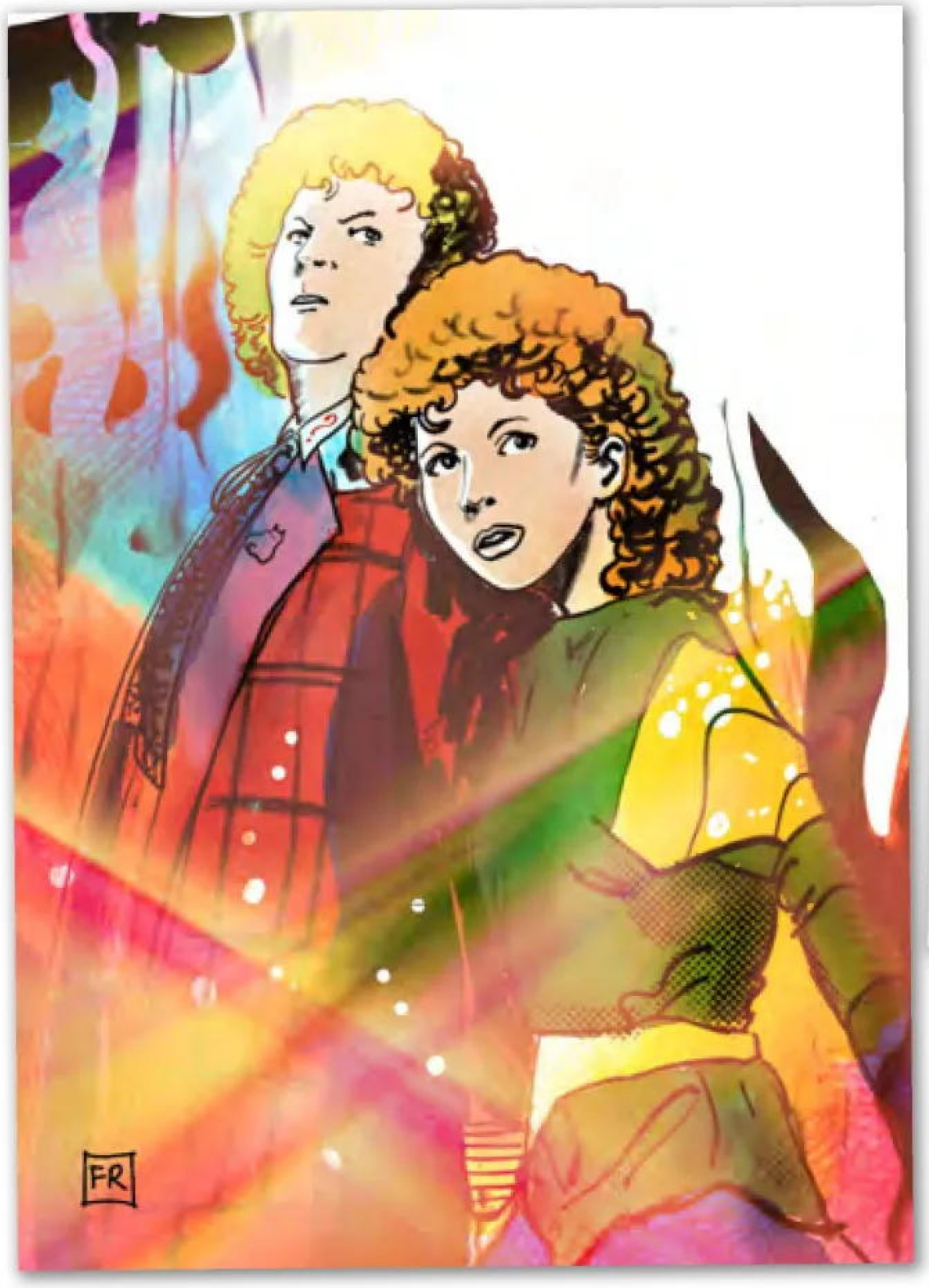
The Doctor (Christopher Eccleston) buzzes an Auton hand in *Rose*.



A Character Options sonic toy from 2005.

Daniel's letter wins him a CD of the new full-cast audio adventure *Once and Future: Time Lord Immemorial*, starring both Christopher Eccleston and David Warner as the Doctor. It's available from *bigfinish.com* price £10.99 (CD plus digital) and £8.99 (digital only).

DOCTOR WHO
60 YEARS
ONCE AND FUTURE: TIME LORD IMMEMORIAL



The Sixth Doctor and Mel by Faiz Rehman.

Custom-made Mel action figures by Mr Shew.

Last issue, **DWM** interviewed showbiz legend Bonnie Langford, who is returning to *Doctor Who* as Melanie Bush...

MAGNIFICENT MEL

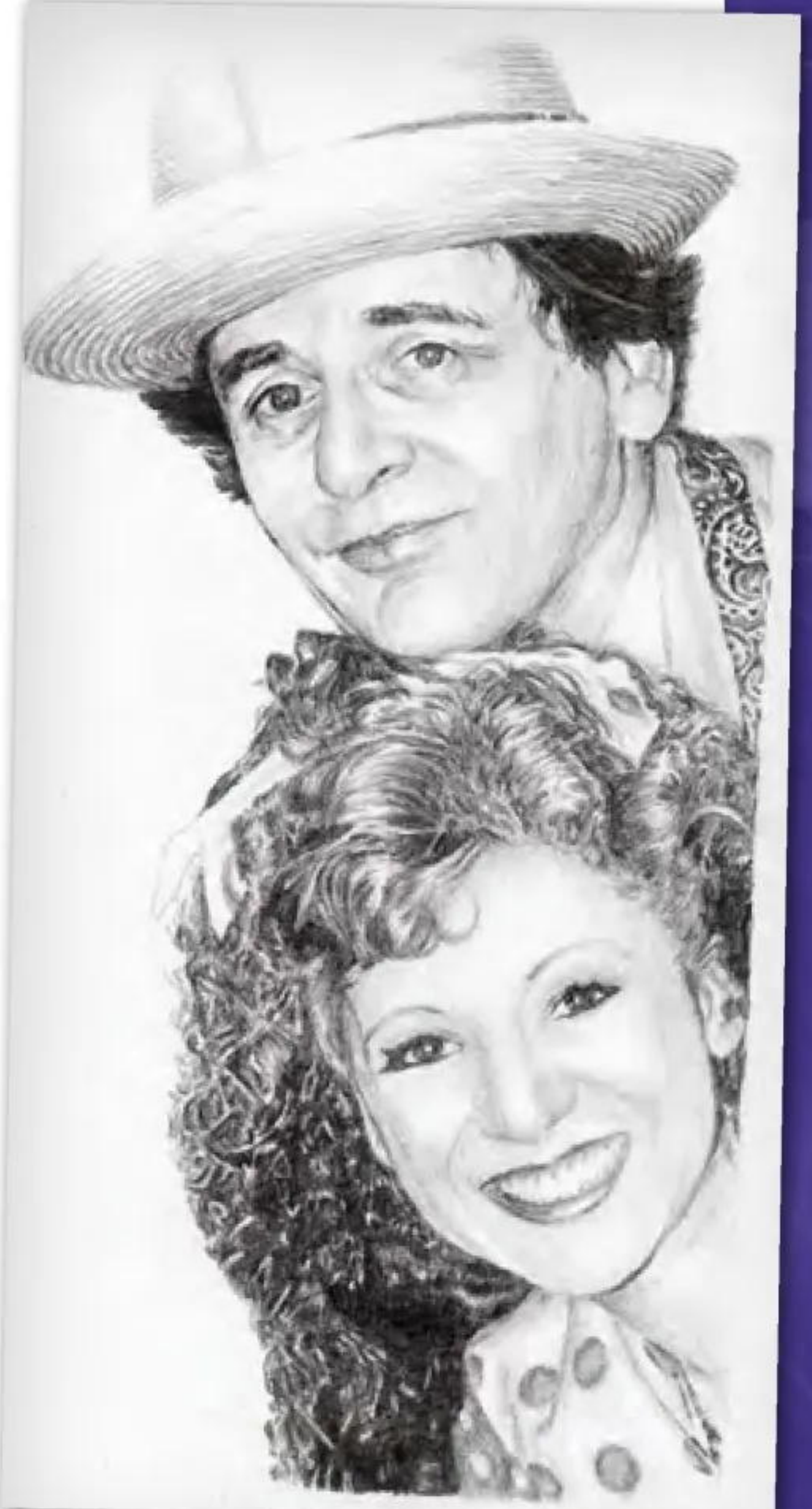
DAVID MASKELL ST NEOTS
Bonnie Langford! She's back as Mel! Hurrah! How lucky are we? When I was a kid (I'm a child of the 90s), I only had the VHS tapes of *Who* to watch, and getting into *Who* aged three, there were two TARDIS teams I adored more than any other. One of those was Sylvester McCoy and Bonnie Langford. To me, Mel and the Seventh Doctor were well suited to each other, and thanks to those two, my love for the series began. I've always thought since 2005 that if any 'classic' companion should return it should be Bonnie. On TV, Mel never had an introduction story and didn't really have a great departure (plus at times she wasn't written very well) so I always thought it would be lovely if she came back. And now here she is! Back in 2024! I can't tell you how much this means to me as a fan. Bonnie is a fabulous actress, and I'm so excited to see what Mel has been up to since we last saw her.

Sylvester and Bonnie on BBC1's *Open Air* on 29 August 1987.

PAUL TAPNER DORSET
I never used to watch *Open Air*, but I happened to turn on BBC1 on 29 August 1987 and saw Sylvester and Bonnie being interviewed. And I can still remember to this day how funny it was that the presenter was flummoxed by the unexpectedly positive reaction to *Doctor Who* from callers to the show.

As regards Mel, the best summation of the character comes from a piece **DWM** once wrote about her *Doctor Who* audio debut, *The Fires of Vulcan* [2000, Big Finish]. It read: "... Melanie Bush. Hair as red as the morning sun. Who never gives up. Never loses hope. And never surrenders to the cruel tyranny of the web of time, even when the Doctor does. Why didn't we love her from the beginning?"

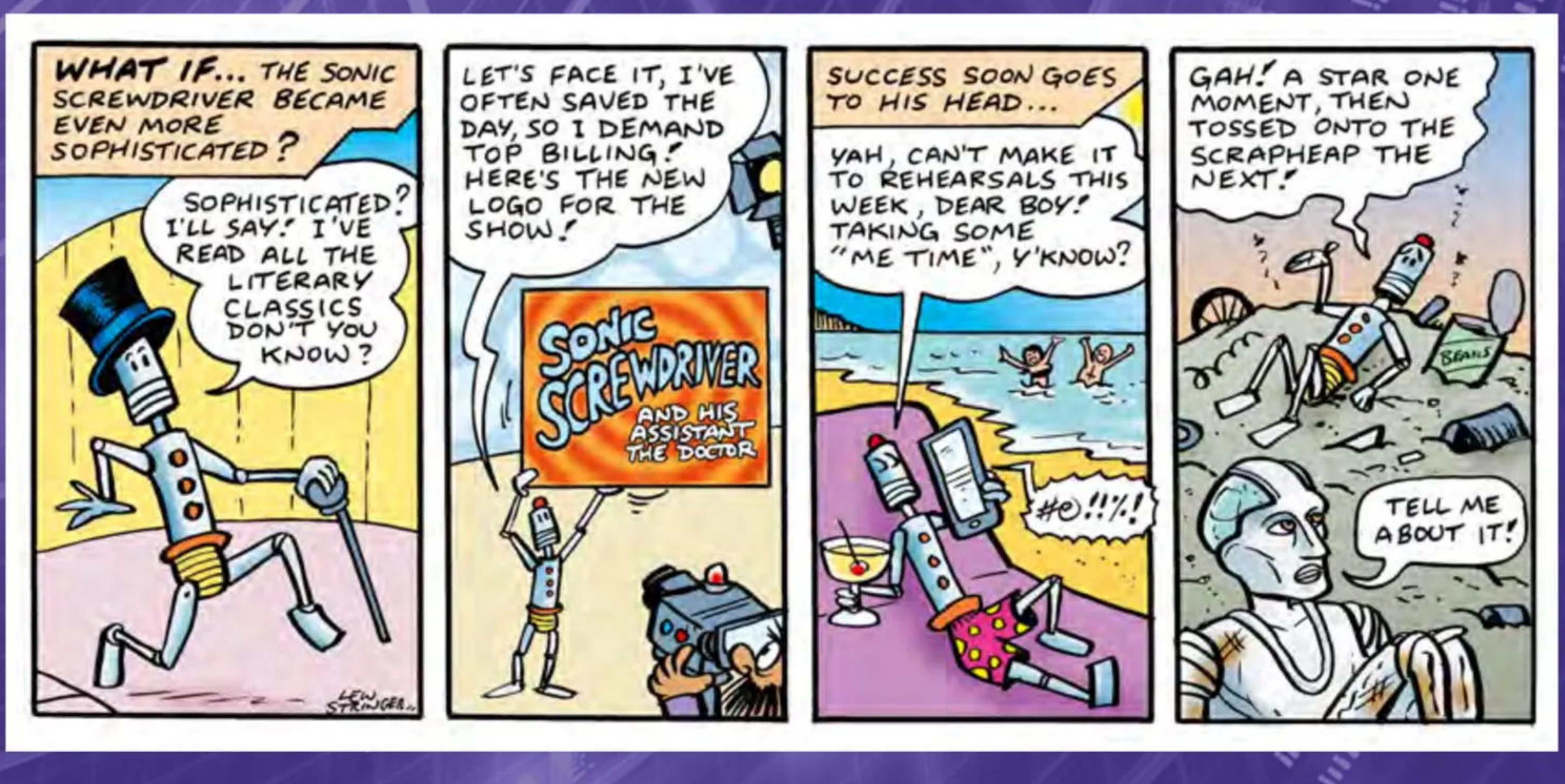
DEREK GREEN FLEETWOOD
I've just finished reading the lovely interview with Bonnie Langford in **DWM** 595 and was so touched to read how happy she was to be returning to the role. I loved her first outing in the 1980s and felt Mel was a bit of a throwback to [1970s companion] Jo Grant. And, be honest, sometimes her screams made the cliffhangers twice as chilling. And she wasn't just a screamer; just go back and watch her taking out the robot squid in *Paradise Towers* [1987] after it's just nearly drowned her. I loved her bravery and compassion in her stories, whether it was standing up to a courtroom full of Time Lords or to Gavrok of the Bannermen. It was a nice touch to see her at the end of *The Power of the Doctor* and looking forward to seeing her on that Vespa next year.



The Seventh Doctor and Mel by Mark Patterson.

THE DAFT DIMENSION

BY LEW STRINGER


WHAT IF... THE SONIC SCREWDRIVER BECAME EVEN MORE SOPHISTICATED?
SOPHISTICATED? I'LL SAY! I'VE READ ALL THE LITERARY CLASSICS DON'T YOU KNOW?
LEW STRINGER
LET'S FACE IT, I'VE OFTEN SAVED THE DAY, SO I DEMAND TOP BILLING! HERE'S THE NEW LOGO FOR THE SHOW!
SONIC SCREWDRIVER AND HIS ASSISTANT THE DOCTOR
SUCCESS SOON GOES TO HIS HEAD...
YAH, CAN'T MAKE IT TO REHEARSALS THIS WEEK, DEAR BOY! TAKING SOME "ME TIME", Y'KNOW?
#@!!%!
GAH! A STAR ONE MOMENT, THEN TOSSED ONTO THE SCRAPHEAP THE NEXT!
BEANS
TELL ME ABOUT IT!

GALAXY FORUM

WHO TUBE

THIS ISSUE'S SELECTION OF *WHO*-RELATED VIDEOS...

BBC
DOCTOR WHO
OFFICIAL TRAILER

▶ The new trailer for the 60th-anniversary Specials starring David Tennant as the Doctor and Catherine Tate as Donna.
Go to: *tinyurl.com/Who60thTrail*

▶ A fan-made animation of a scene from the mostly missing 1969 story *The Space Pirates*.
Go to: *tinyurl.com/PiratesAnimated*

▶ A revamped fan-made depiction of the Second Doctor's turbulent regeneration, as he is forced into exile on Earth by the Time Lords. Go to: *tinyurl.com/2ndDocRegenerates*

▶ Telesnaps from missing episodes are brought convincingly to life in reconstructions by Gavin Rymill.
Go to: *tinyurl.com/GavRecon*

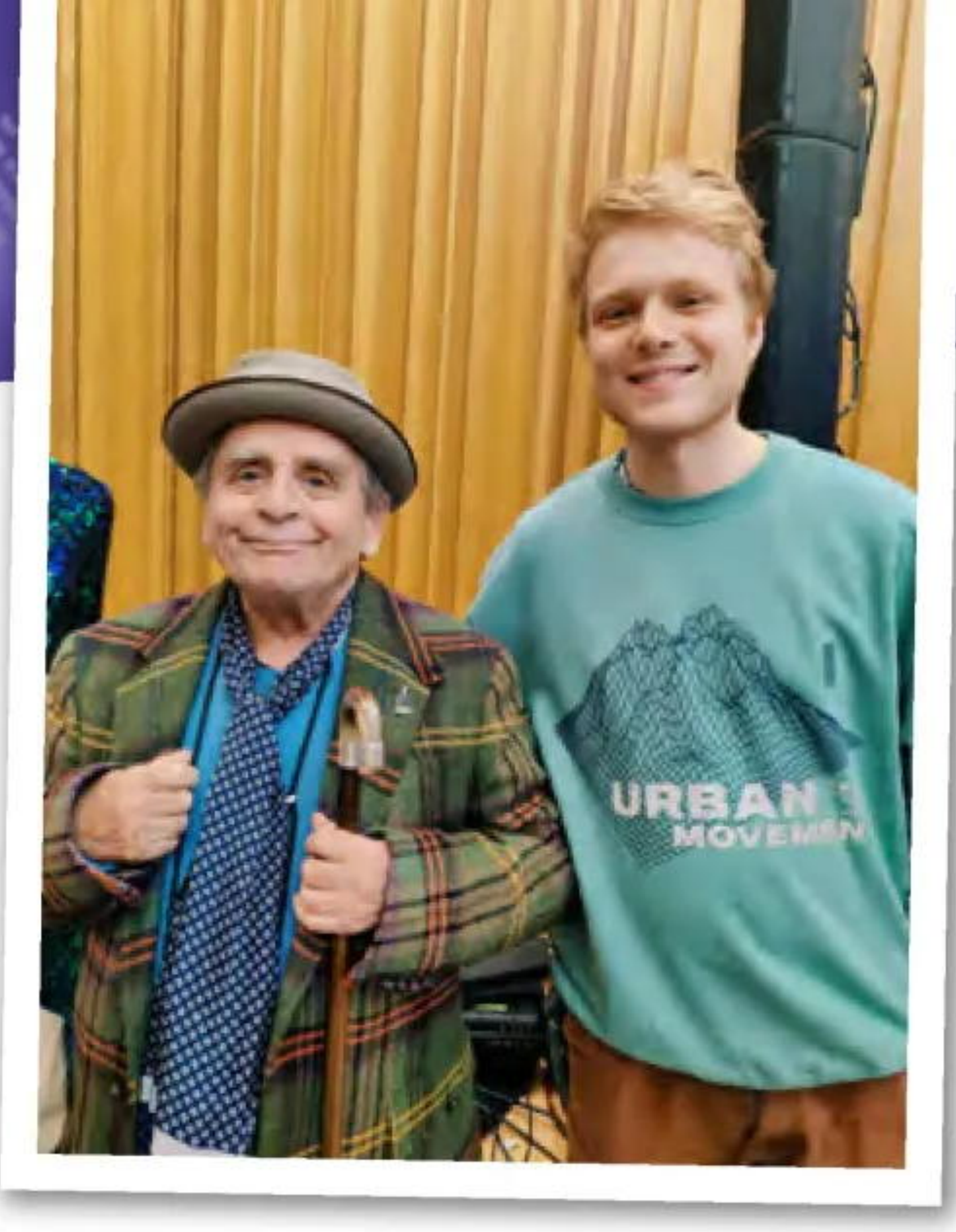
▶ *Voyage of the Damned* guest star Kylie Minogue's video for her new track, *Tension*. Hmm, that control room looks familiar...
Go to: *tinyurl.com/KylieTARDIS*

THANK YOU FOR THE MUSIC

▶ **PHILIP BULL** EMAIL

I was lucky enough to go to the *Doctor Who* Musical Celebration at the BBC Hoddinott Hall in Cardiff on 28 September. It was a wonderful evening hosted by Jo Whiley, and we were treated to songs and soundtracks from 60 years of *Doctor Who*, played by a huge orchestra.

The music ranged from 21st-century pieces like Murray Gold's *A Hell of a Bird* and a newly composed suite by Segun Akinola, to classic scores such as that which accompanied the Cybermen in the 1960s. We were also treated to sneak peaks of music yet to come in the RTD2 era, and heard from some very special guests. I was honoured to meet Murray, Segun, Sophie Aldred and Sylvester McCoy after the show!



Sylvester McCoy with Philip Bull at the Musical Celebration in Cardiff on 28 September 2023.

▶ **LAURENCE LONG** FOLKESTONE

I absolutely loved the concert. My girlfriend and I travelled from Folkestone to see it and waited for a few hours to get good seats. We ended up directly behind Sylvester McCoy, who was only a couple of seats away from [showrunners] Russell T Davies, Steven Moffat and Chris Chibnall! I was so pleased that most of the music in the concert was by Murray Gold, because he is my favourite TV composer. I had the chance to tell him that in the interval! The music itself was as awesome as expected, and it was a particular treat to hear the new theme song, the Fifteenth Doctor's theme and the theme for Ruby Sunday. The new Doctor's theme was full of energy and excitement from start to finish, with at least one audible homage to a musical theme for a past Doctor.

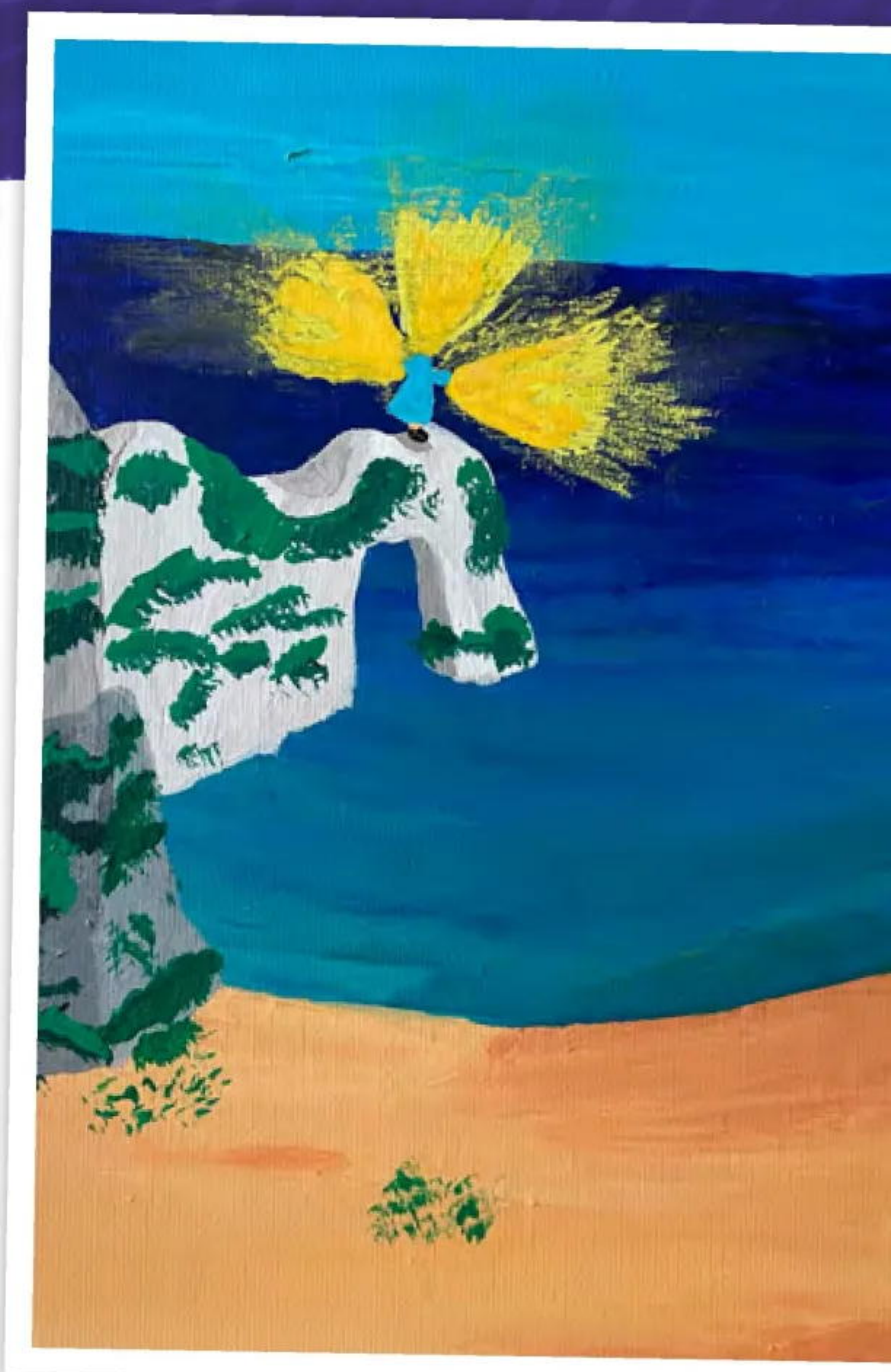
▶ **LUKE O'RYAN** EMAIL

The concert was a magical event and the best experience of my life. It was like the heavens opened, hearing the music surround the room. To have experienced this amazing evening has made me extremely excited for the future of *Doctor Who*. The comedy between the three showrunners when they were interviewed, and seeing Sylvester McCoy enjoy the show along with the fans made it even more wonderful. I feel extremely privileged to have heard three new songs for the forthcoming era of the show.

POWER UP!

▶ **STUART JAY** ASH VALE

Today I rewatched *The Power of the Doctor* for the first time since it was broadcast in 2022. Not only is this the best story of Jodie Whittaker's era, but it is also one of the best *Doctor Who* adventures ever shown. The story is strong and coherent, and the cast is amazing. I was pleased that Dan decided to stay at home early on, as I did not warm to him as Graham's replacement, and it was fantastic to see Bradley Walsh back in action. There was always a danger the story could underuse so many returning actors and that they would seem shoehorned in, but this was not the case, and the parts were well-written throughout. Sacha Dhawan cemented himself as the best Master of the modern era. Showrunner Chris Chibnall saved his very best for last.



The Thirteenth Doctor regenerates by David Lever.

EVIL SET-UP

▶ **CAL KING** EMAIL Recently, I made it a mission to catch back up on my **DWM** collection and breezed through the April-September 2023 issues in two weeks. It was whilst reading through issue 595 that I saw the cliffhanger for *Liberation of the Daleks* Part 12 and well, I couldn't resist the moment I saw it. I raced upstairs to my *Evil of the Daleks* Emperor throne room set in order to recreate the cliffhanger... it has a few inaccuracies but hey, it's close enough, right?

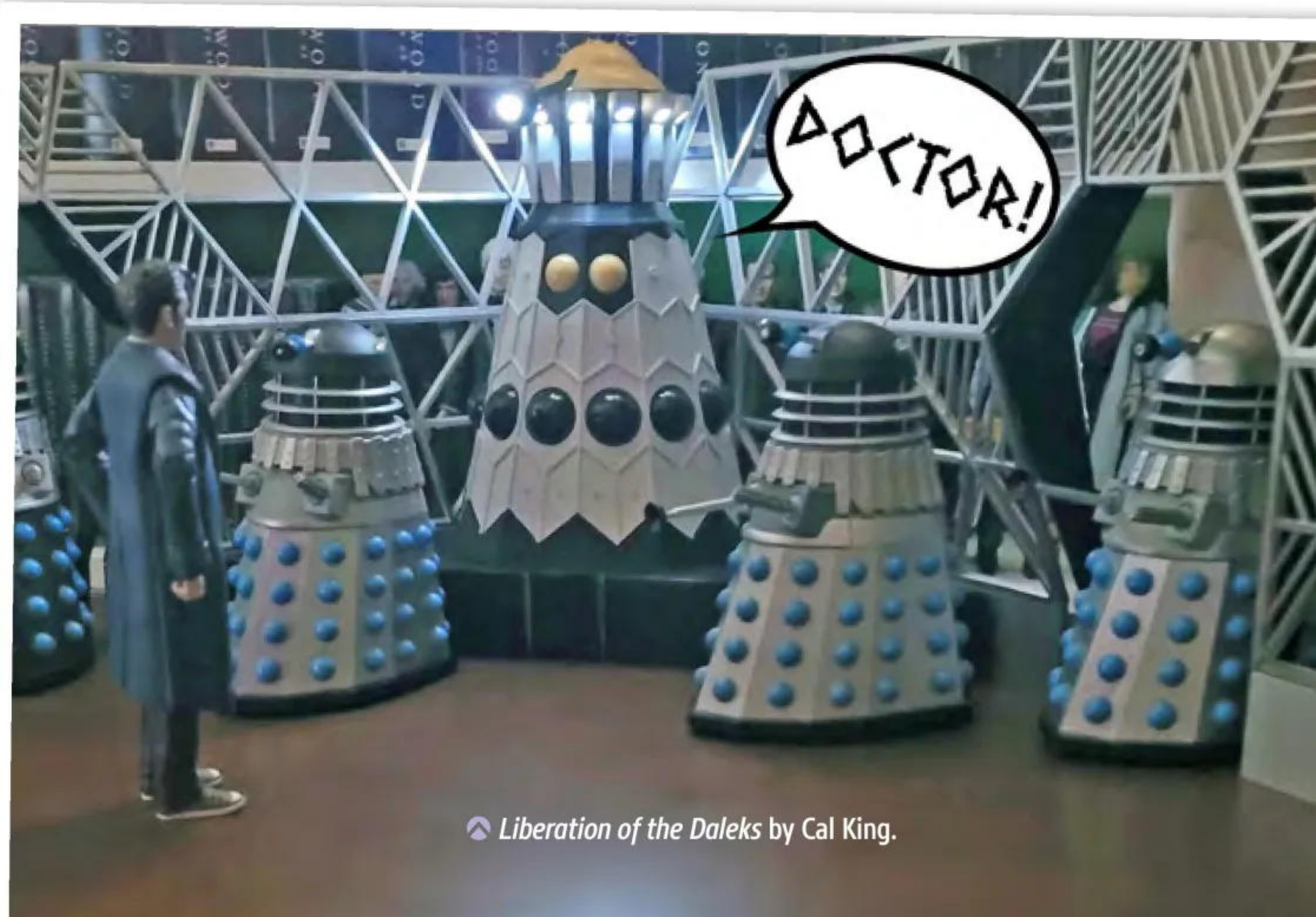
A FAMILY AFFAIR

▶ **CHARLIE KILLINGTON** EMAIL

Having seen the new trailer and now we've got confirmation that Neil Patrick Harris is indeed playing the Toymaker, I'm feeling a guzzillion times more excited than I already was for the 60th-anniversay Specials.

The Celestial Toymaker [1966] was my Dad's favourite *Doctor Who* story when he was a kid and the fact that for the 60th anniversary myself, my Dad and the rest of my family get to see the return of the *Doctor Who* villain that sent my Dad hiding behind the sofa is just so exciting.

Neil Patrick Harris looks really cool as the Toymaker and I have a feeling that he is going to give a performance that no *Doctor Who* fan will ever forget. Bring on November, right now I feel like a kid having to wait on a month-long Christmas Eve... **DWM**

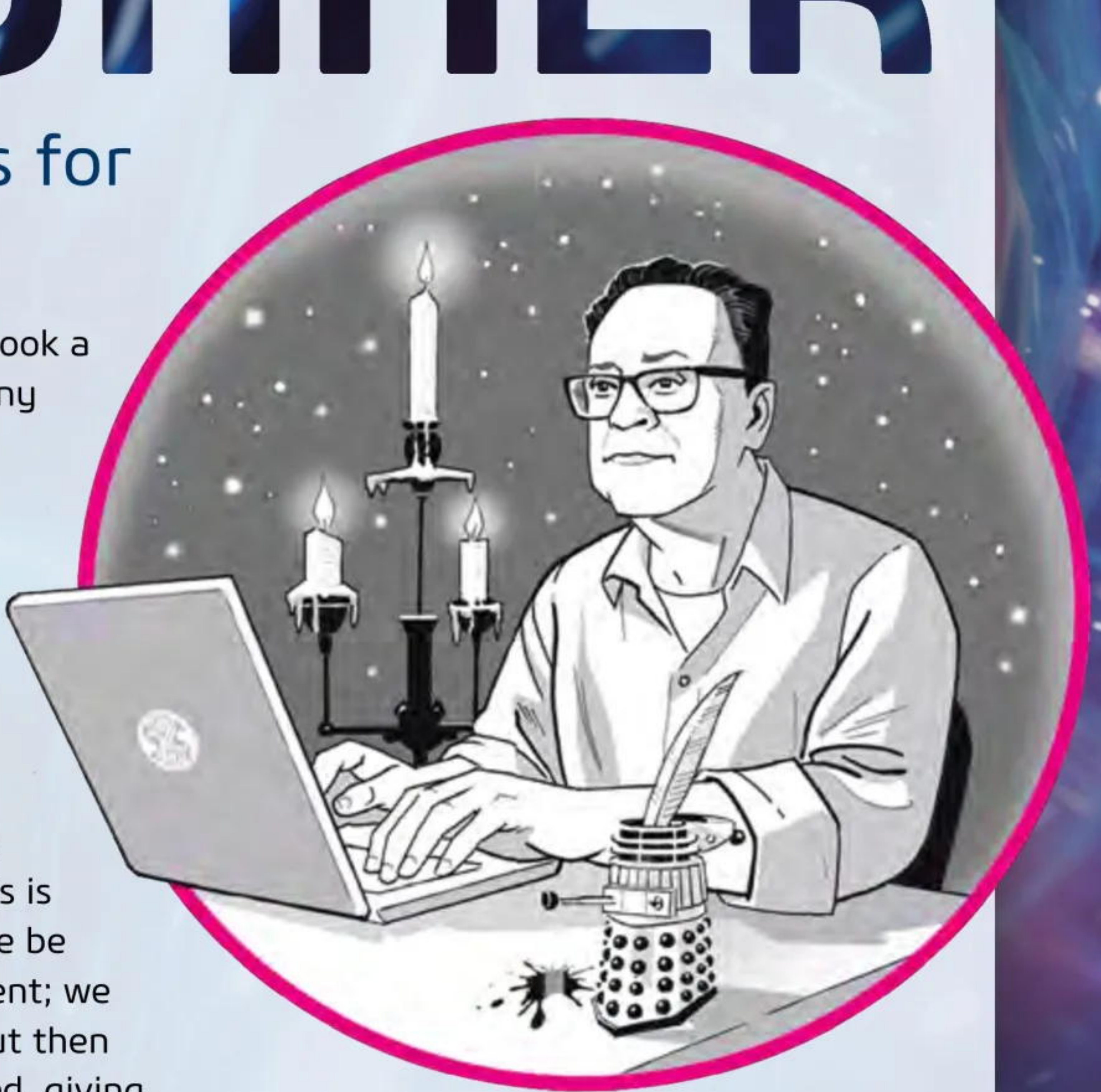


Liberation of the Daleks by Cal King.

LETTER FROM THE SHOWRUNNER

At last **Russell T Davies** has some dates for your diary he'd like to tell you about...

Illustration by Martin Geraghty



At last!

It's time to GET EXCITED. Here we gooooo! Come ON! (I'm going to use capitals this month, I LIKE them.)

Doesn't it feel like ages since Doctor Who was on? Well, if we get this right, you'll be spinning with Who-ness for years and years. If content is king, then we've got a right royal regal procession coming your way, so stand back! Fanfare! Trumpets! Ermine! Tiaras!

After months of hints and winks and sly little asides, it's time for... well, okay, a few more hints and winks and blah-blah-blah, but we're almost there! And you've seen that lovely great big pre-Strictly trailer. The UNIT Tower with its built-in helipad on the 55th Floor, I mean, get in! So much more is on the way this year, like Miriam Margolyes's Meep, and the brand new Tardis interior, oh, and that terrifying scene with Sue, not to mention two celebrity historical figures thrown in for good measure, plus the sheer goddamn mystery of Special 2, and like a cherry on top, a genuine in-universe crossover with my ITV drama from earlier this year, Nolly, which is truly canonical and official, because I say so. I told Charlie Quinn, the Script Editor of Nolly, what I'd done, and he actually gasped, 'It's the RTD Universe!" Promote that man.

DATES to LOOK OUT FOR.

November 1, November 17, November 23. And none of those is the date of the Specials' transmission! Also, I'd better say, none of them is a date to book a hotel for, since we don't have any live events planned. Sorry! We concentrated our fire on things everyone can see.

I'm writing this on September 18, which is a strange, liminal time, when not all publicity decisions have been finalised. So I'm talking about things which should have been announced by the time this is published, and yet... I can't quite be sure. (Like Miriam's announcement; we had that planned for October but then her autobiography was published, giving the game away early. Oops, press release, quickly!) But you'll know about Unleashed by now, yes? Although you won't know it'll be popping up unexpectedly, briefly, well BEFORE The Star Beast is shown. What? How? Oh just wait!

And you'll have been told about the Archive. The back catalogue of Doctor Who arriving on the iPlayer, AT LAST! When I arrived in this job, I told them I wanted to (1) make Doctor Who, (2) annually, (3) create massive Behind the Scenes coverage, (4) not telling you that yet, (5) nor that, and (6) have the back catalogue of Doctor Who ready and available not just for us, the fans, but for children and families and absolutely anyone. The show has always been split up on different platforms and behind paywalls. Now it's here, for all to see, as one mighty empire. You can go from 1963, to The Power of the Doctor, without changing channels.

Mind you, I made that statement, then kind of forgot about it. I was busy, y'know? About 18 months later, I casually said to Julie Gardner, hey, what happened to that iPlayer plan? Has anyone done anything? She gave me her Basilisk Stare. And informed me that, while I'd forgotten all about it, fleets of lawyers and producers and subtitlers and data-wranglers had worked their fingers to the bone into the small hours of the night for an entire year to swing the deal. You idiot. Oops. Thanks all!

So you're going to get stuff we've planned for more than 18 months. You're also getting extra things that sprang into being, well, yesterday. Okay, it was July, this year. But as the summer began, I was thinking about the 60th and wondered, have we done enough? So I had an idea on July 5, sent a formal proposal to the team on July 20, then three scriptwriters got to work, and now, just two months later, in the second half of September, we're about to embark on a 6-day studio shoot of brand new material that will make you FIZZ! I promise!

And meanwhile, we're filming the actual show! Back on the streets of Cardiff, to shoot the NEXT series. Five of the next nine scripts, finished and planned. So all of the excitement above is already in the past tense for us...

Naah, that's not true. We're as wired as you are. Programmes don't really exist until they're transmitted, so right now, the Whoniverse feels alive and buzzing and wild with anticipation, and any... second... now... YAHOO! **DWM**

Production Diary

Autumn is here and script editor **Scott Handcock** reveals how as the 60th anniversary approaches the *Doctor Who* team are getting busier and busier.

DOCTOR WHO
MEETING ROOM

Tuesday 15 August

Middle of the month and we receive first draft scripts of Block Two's second episode and Block Three's third (shooting out of order); our Block One director officially starts work in Wolf Studios; and two *Doctor Who* writers and a script editor accidentally collide at Cardiff Central. Confusion ensues! (Only one of them was there for a meeting...)

Wednesday 16 August

Executive producers Russell T Davies and Phil Collinson meet with me and co-producer Sharon King for a TOTT Kick-Off Meeting (enjoy the acronym). We also receive a third draft of Block Four's second episode.

Thursday 17 August

The executive team gather with producer Vicki Delow and director Jamie Donoughue for the first review of the 2024 series finale, and our second Block Two writer visits studio to discuss their first draft script.

Friday 18 August

Block One's director meets with Andy Pryor to discuss casting.

Monday 21 August

A big day for Block One as our director and writer meet for a private page turn ahead of first tone meeting this afternoon. It's the first-time director and incoming producer, Alison Sterling, meet with the entire team to run through the script in full from start to finish. (At this stage, it's less production-led and more about how each aspect of the episode should feel.)
Costume designer Pam Downe also meets with the executive producer group to discuss Ncuti's outfits for his second season.

Tuesday 22 August

The Block One core team begin three days of initial location scouting.

Wednesday 23 August

With November fast approaching, today's the final mix for Special Two: *Wild Blue Yonder*.

Thursday 24 August

Today, directors of photography (DOPs) are interviewed for Block One, and a second draft of Block Two's second episode is delivered.

Monday 28 August

Although it's technically a Bank Holiday, our Block One writer delivers a fourth draft of their episode.

Sunday 3 September

First script of the month as we receive Draft 3 of Block Two's first episode.

Monday 4 September

A busy start to the week as our Block Two director officially begins, the script team meet with our second Block Three writer, and we receive new scripts for Block One (Draft 5) and Block Four's second episode (Draft 4).

Tuesday 5 September

A small crew visits a familiar 2005 location in the centre of Cardiff for a recce.

Wednesday 6 September

Our Block Two director meets with the art department and VFX teams. Meanwhile, the Block One team meet with potential editors, and scripts start coming in for TOTT (that acronym again).

Thursday 7 September

Following yesterday's introductions, today our Block Two director meets with new hair and make-up designer Julie Kendrick and a returning 1st assistant director.

Friday 8 September

BBC Studios meet with the *Doctor Who* team for a series of publicity conversations, and Andy Pryor talks through Block One casting recalls with its director and producers.

Monday 11 September

Both Blocks One and Two are ticking away now. Our Block One director meets with their incoming DOP, while Block Two's director discusses the second Block Two script with its writer in their personal page turn. We also receive Draft 2 of Block Three's first episode.

Tuesday 12 September

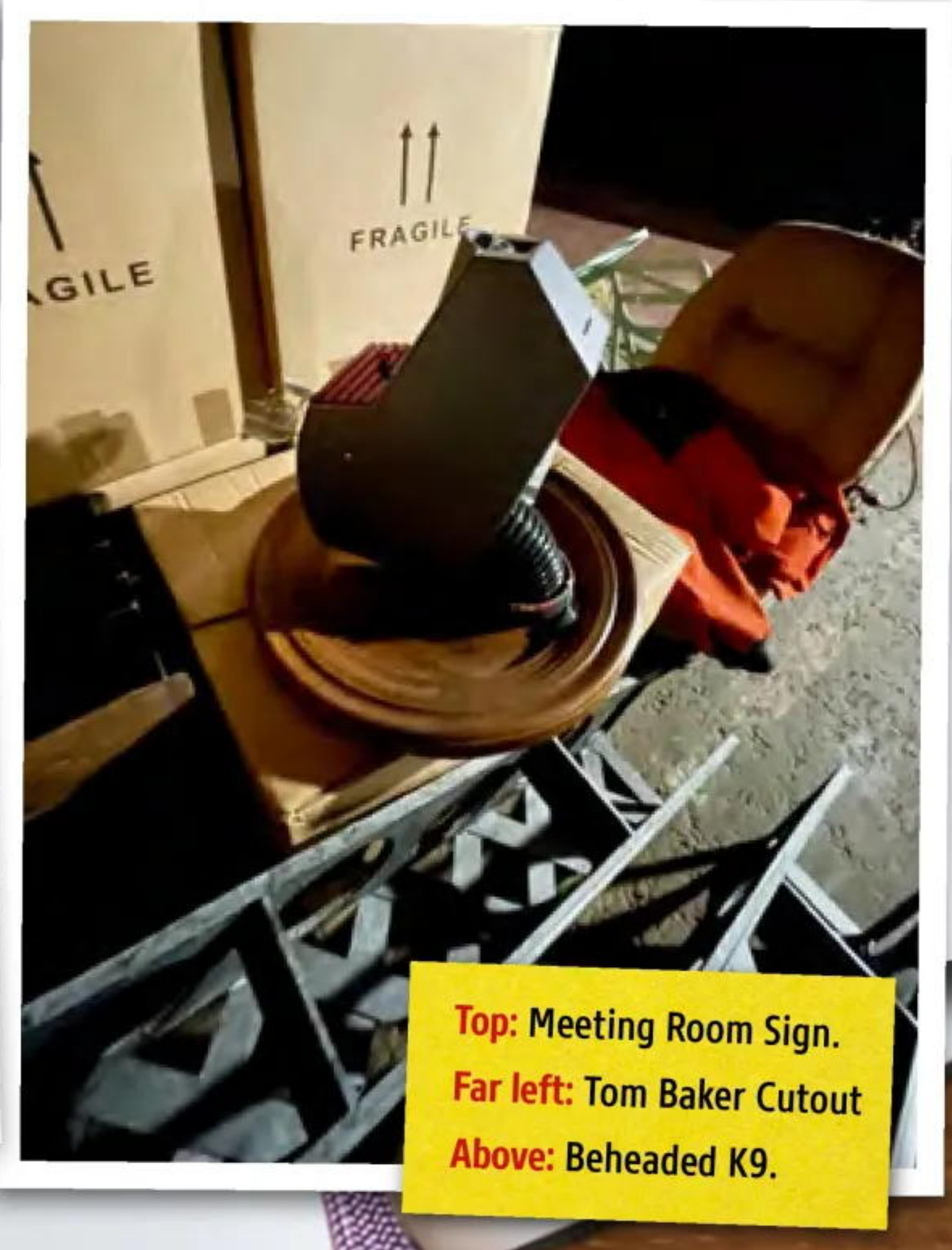
A design-oriented day as Phil Sims (production designer) meets with the Block One director to discuss set design, then later joins the Block Two (second episode) Methodology Meeting. This is where key crew gather to run through each script and talk through how best to realise each element. Should monsters be prosthetics or VFX? Are we building a set or going on location? Are those scenes better at night or day? All these questions are asked – and more!

Wednesday 13 September

The first of our Block Two tone meetings, discussing Block Two's first episode with Russell and heads of department.

Thursday 14 September

The Block Two team set off on a location recce; Vicki Delow discusses Blocks Three to Five with our executive producers; and Miriam Margolyes is announced as the voice of the Meep in *The Star Beast*! **DWM**



Top: Meeting Room Sign.
Far left: Tom Baker Cutout
Above: Beheaded K9.

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TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Theatre

Matt Smith is to play Dr Stockmann in *Enemy of the People* at the Duke of York's Theatre, London from 6 February to 6 April.

Jinkx Monsoon is to tour with fellow drag artist BenDeLaCreme from 12 November to 30 December in *The Jinkx and DeLa Holiday Show*. The tour includes UK, America and Canada, and begins in the UK, visiting Glasgow, London and Liverpool.

Written by **Steven Moffat** and directed by **Mark Gatiss**, *The Unfriend* returns to London from 16 December to 9 March 2024 at Wyndham's Theatre. **Frances Barber** and **Lee Mack** are among the cast.

Jonathan Groff is currently playing Franklin Sheppard in *Merrily We Roll Along* at the Hudson Theatre, New York until 24 March 2024.

★★★★
'COMIC MAGIC. A JOYOUSLY FUNNY PLAY'
Lee Mack
Frances Barber
Sarah Alexander
The Unfriend
Steven Moffat
Mark Gatiss
WYNDHAM'S THEATRE

Television

Among the guest judges of *RuPaul's Drag Race UK* this year are **Aisling Bea, Yasmin Finney, Suranne Jones** and **Cush Jumbo**. The series returns on 28 September. Finney says, "I'm a guest judge and it feels out of this world! I felt like I was on another planet during filming!"

Jo Martin and **Samantha Bond** are to lead *The Marlow Murder Club*. Written by Robert Thorogood, who is adapting his own novel, the murder mystery series will be available next year on UKTV Player.

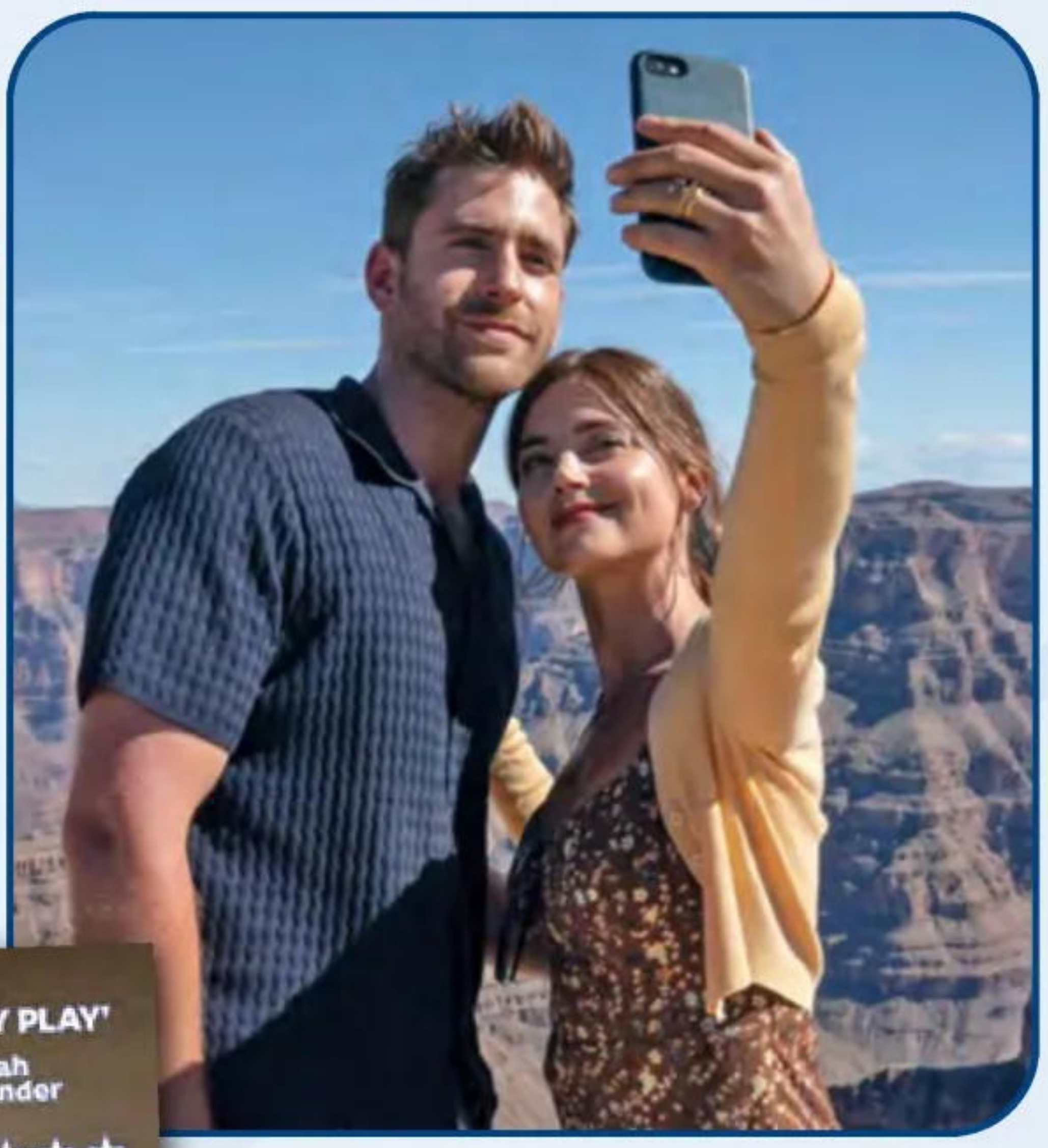
OBITUARIES

Jean Boht died aged 91 on 12 September. Boht played Hilda Schofield in the Big Finish story *Afterlife*.

Elizabeth Norman who played Marius' nurse in *The Invisible Enemy*, died on 22 August, aged 74.

Jean Boht

Elizabeth Norman



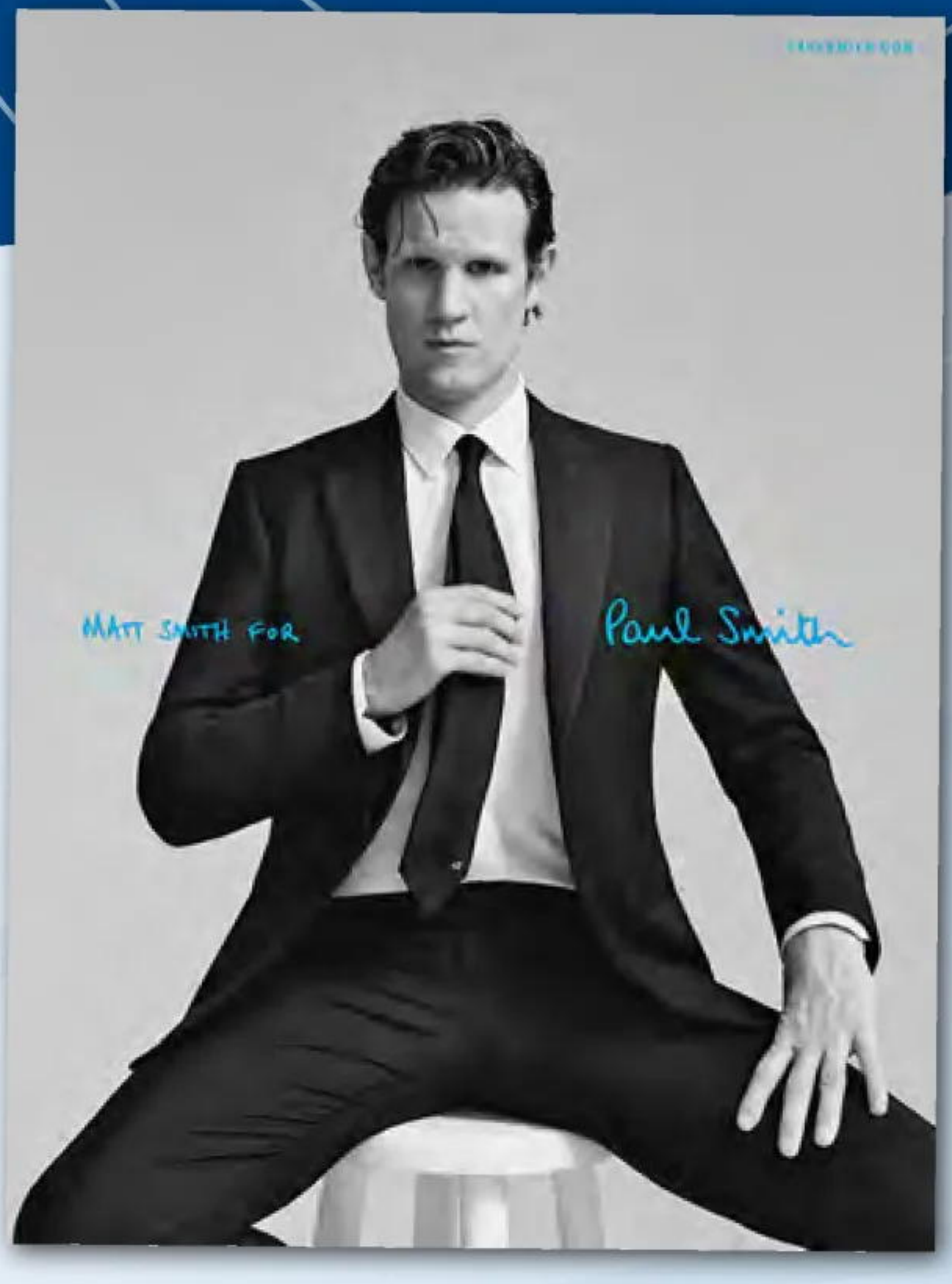
Oliver Jackson-Cohen and Jenna Coleman in *Wilderness*.

Jenna Coleman stars in the psychological drama *Wilderness*, which is currently available on Amazon Prime Video, having started 15 September. The series follows Liv and Will, a glamorous couple in New York, whose lives are turned upside down when Liv learns Will is having an affair. **Claire Rushbrook** is also among the cast.

Sacha Dhawan leads the cast of *Virdee*, a new six-part detective series for the BBC based on AA Dhand's best-selling crime novels. Dhawan plays Detective Harry Virdee, a policeman disowned by his Sikh family for marrying a Muslim. With his personal life in chaos, Virdee must hunt down a killer targeting the Asian community.

Film

Matt Smith and **Sean Gilder** feature in supernatural horror film *Starve Acre*. Set in rural England in the 1970s, the film tells the story of an idyllic family whose lives are thrown into turmoil when their son starts acting out of character. The film is released in cinemas 12 October.


MATT SMITH FOR
Paul Smith

Miscellaneous

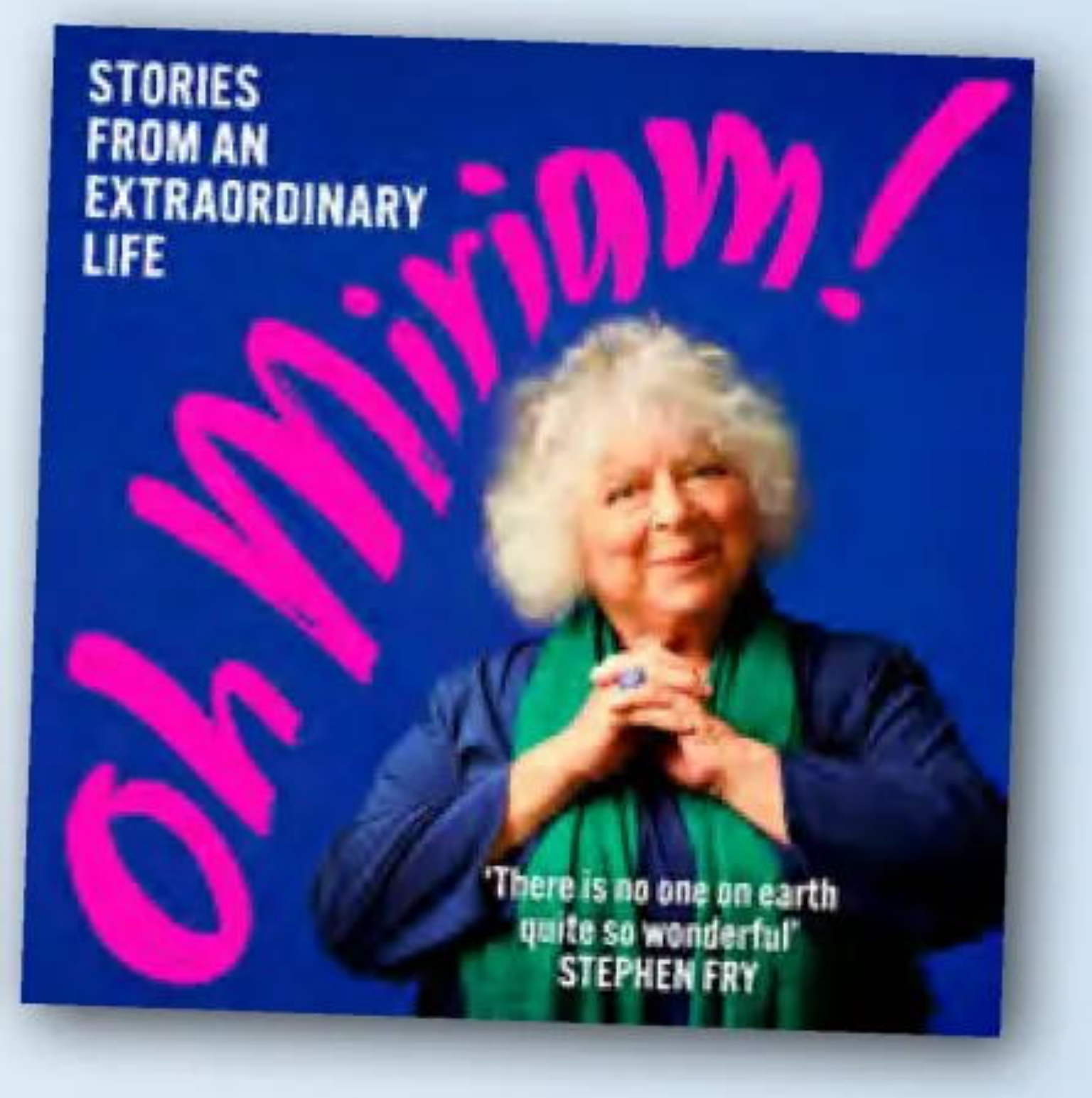
Ncuti Gatwa plays the title role in an Audible Original dramatisation of *David Copperfield*, by Charles Dickens. Gatwa is joined by **Jessie Buckley, Toby Jones, Dan Starkey, Catrin Stewart, Indira Varma,** and **Katy Wix**, amongst others. The audio is available to pre-order from Audible and is released 30 November.

Ncuti is interviewed in, and is on the cover of the October issue of *ELLE UK*. He talks about making history and blazing a path in the industry on his own terms. Ncuti, alongside **Billie Piper, Gemma Chan, Yasmin Finney** and **Letitia Wright** were at the *ELLE Style Awards 2023* at The Old Sessions House, London on 5 September.

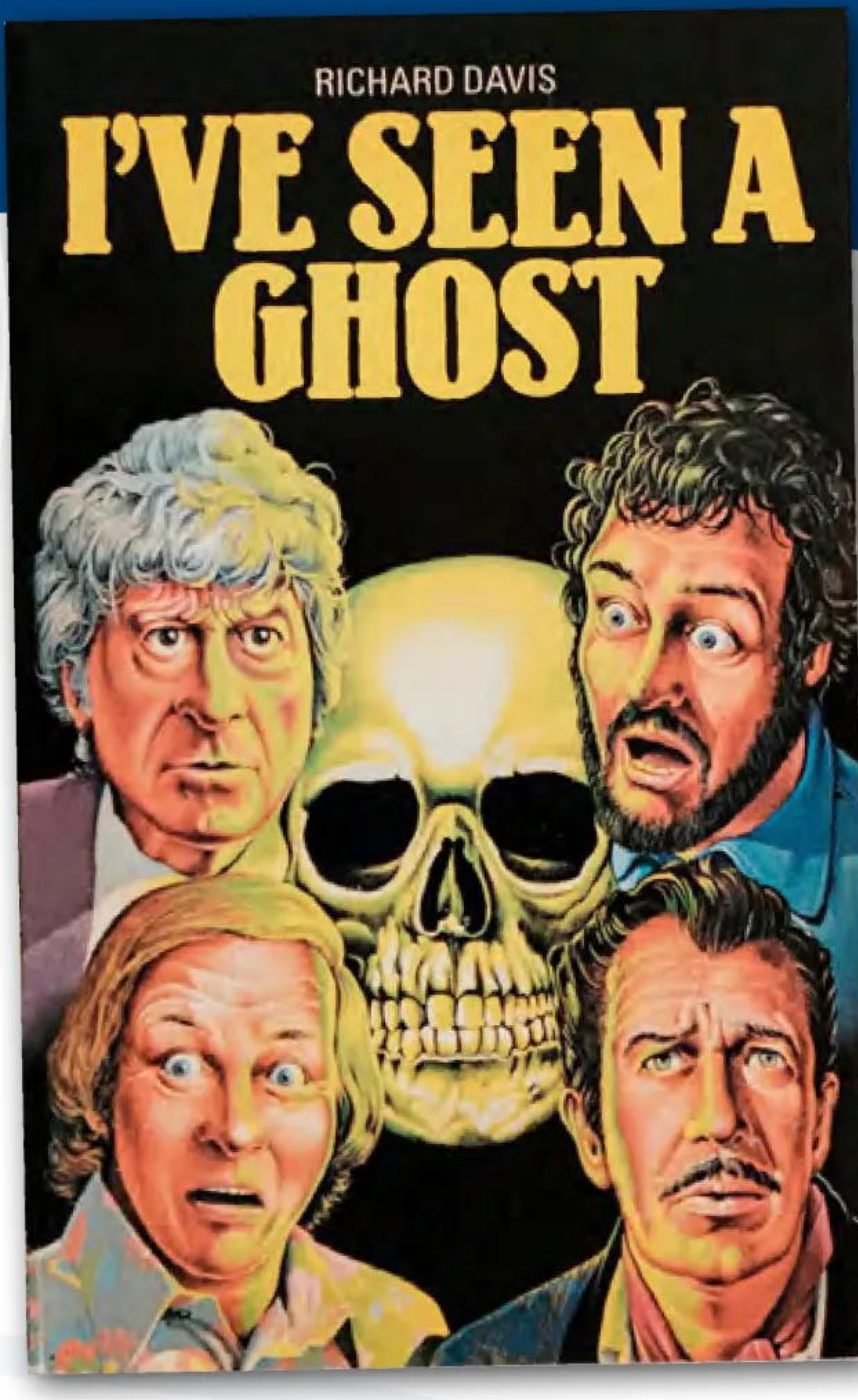
Matt Smith can be seen as the new face of clothing brand *Paul Smith's* Autumn/Winter 2023 and Spring/Summer 2024 advertising campaigns.

Oh Miriam!: Stories from an Extraordinary Life, directed by **Barnaby Edwards** was released 14 September. In a follow-up to her autobiography, **Miriam Margolyes** reminisces about her life and career. **Alex Moore**

ELLE
FASHION'S POWER SEASON
+
TECH ISSUES THE WOMEN SAVING AI
Elle Style Awards
CELEBRATING NCUTI GATWA
FLORENCE PUGH
SARAH BURTON
KIM JONES
GEMMA CHAN
MARTINE ROSE
TEMS
SUKI WATERHOUSE
AND MORE...


STORIES FROM AN EXTRAORDINARY LIFE
Oh Miriam!
'There is no one on earth quite so wonderful'
STEPHEN FRY

THIS MONTH IN... 1979
WEDNESDAY 31 OCTOBER



Many years ago, 1960s companion Deborah Watling suffered an awful visitation at the family home near Loughton, Essex. "I was woken up one night by a face peering intently at me... and I felt my hand being held by another hand. I sat up in amazement... and saw the figure of a young girl slowly dissolving into the wall."

Who was she? The Watlings lived at Alderton Hall – a timber-framed and weatherboarded building, its oldest parts dating from the late 16th or early 17th centuries. According to local legend, a former lord of the manor abandoned a local girl after she gave birth to his illegitimate child – whereupon she drowned herself and her baby in the nearby River Roding. The abandoned girl, known as 'Kate of the Hollow', is said to still walk the Hall's attics – and the squire, too, still lingers, in the hope of righting his wrong. At least, that's what Debbie's father Jack – aka Professor Travers in *The Abominable Snowmen* (1967) and *The Web of Fear* (1968) – came to believe, after he saw "a fair-haired man swathed in a red cloak standing in the drive..."

This spine-chilling tale was related in *I've Seen a Ghost!: True Stories from Show Business* by Richard Davis – a compendium of spooky celebrity anecdotes first published just in time for Hallowe'en night 1979. When subsequently released in paperback, its four cover stars, depicted in various shades of paranormal concern by illustrator Gareth Williams, were horror-movie legend Vincent Price, DJs Kenny Everett and 'Diddy' David Hamilton... plus Jon Pertwee. The Third Doctor actor gave Davis eight pages of reminiscences, including one about an ectoplasmic attack while staying with a schoolfriend at a manor house in Sussex. "I looked up, and about four feet from the end of the bed was a thing that I can only describe as a sort of tree trunk. It was a light greenish colour, and it undulated, and as far as I could see it bubbled... This thing was coming very, very slowly towards me." Seeing this, the young Pertwee wet the bed, and who can blame him?

Pertwee also described how he'd seen a poltergeist throwing pots of glue around a deconsecrated chapel, and another occasion when he was woken up by the sound of footsteps padding through his bedroom in Connecticut. Most hair-raising of all was his tale of how he'd been with a film crew in the basement of the part-13th-century Birdcage Inn in Thame, Oxfordshire, when the sound recordist heard someone shouting out "Leave me alone" – a voice Pertwee believed to be that of the resident spirit, a medieval leper stoned to death by locals.

The haunted film location is a familiar trope; elsewhere in *I've Seen a Ghost!*, director Peter Plummer testified to several bizarre occurrences while filming Granada's 1969 adaptation of *The Owl Service*. Davis might also have included a notorious *Doctor Who* example – director Michael E Briant's meeting with the shade of a diver on location at Wookey Hole for *Revenge of the Cybermen* (1975), a strangely cursed production (see **Doctor Who Magazine** issue 264). But the Hole is far from the only *Who* location with an unwanted presence or two. Supposedly, Northampton's Theatre Royal, which doubled for the 'Phantom'-haunted Palace Theatre in *The Talons of Weng-Chiang* (1977), has several ghosts of its own, including a mischievous boy who pulls earrings off unwary women.

Watling and Pertwee aren't the only *Doctor Who* regulars to have confessed to encounters with the unquiet dead. In **DWM** 247, Sylvester McCoy testified to twice being touched by apparitions – once while on stage in Coventry alongside Ian Reddington, his co-star from *The Greatest Show in the Galaxy* (1988-89). In **DWM** 412, 1980s companion Nicola Bryant described how a medieval knight left muddy footprints outside her bedroom door. And in **DWM** 381, Jackie Tyler actress Camille Coduri insisted that she'd once seen the ghost of her sister-in-law's neighbour's mother-in-law after a night out at a wine bar in Barnes.

I've Seen a Ghost! is long out of print, but it needs updating. Because it seems like *Doctor Who* might be the most haunted television programme of all. **Alan Barnes**

Above left: The back-cover blurb for this 1980 paperback edition of *I've Seen a Ghost* began with the line, "Read about the ghost who tried to strangle Thora Hird"!

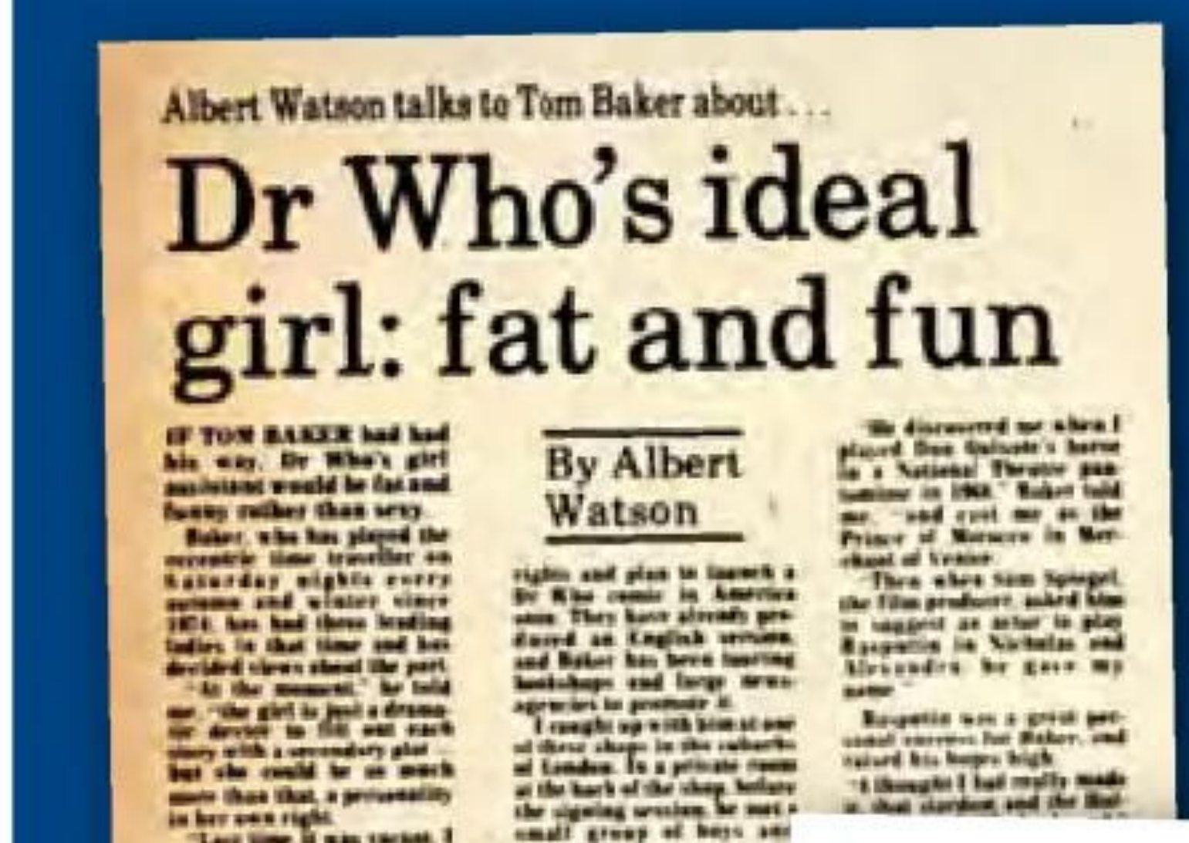
Above centre: Wookey Hole was a spooky location for *Revenge of the Cybermen* (1975).

Above right: Tom Baker as the Doctor, on location at Northampton's supposedly haunted Theatre Royal for *The Talons of Weng-Chiang* (1977).

Below left: A 1970s portrait of Victoria actress Deborah Watling.

Below right: Camille Coduri.

ALSO THIS MONTH



Albert Watson talks to Tom Baker about . . .

Dr Who's ideal girl: fat and fun

By Albert Watson

Comics

Unusual

Saturday the 27th

The *Reading Evening Post* had an exclusive on the day Part One of *The Creature from the Pit* went out. "If Tom Baker had had his way," wrote Albert Watson, who interviewed the star while he was promoting the launch of *Doctor Who Weekly*, "Dr Who's girl assistant would be fat and funny rather than sexy..."

"At the moment," Baker told him, "the girl is just a dramatic device to fill out each story with a secondary plot but she could be so much more than that, a personality in her own right.

"Last time it was vacant, I suggested a plump comedy actress called Miriam Margolyes. The reaction at the BBC was: 'You mean that big girl? No, we need a bit of glamour to keep the dads watching'."

MEET THE MEEP

Above: Miriam Margolyes, in studio to record the voice of the Meep for *The Star Beast*. Photo © Emily Cook.

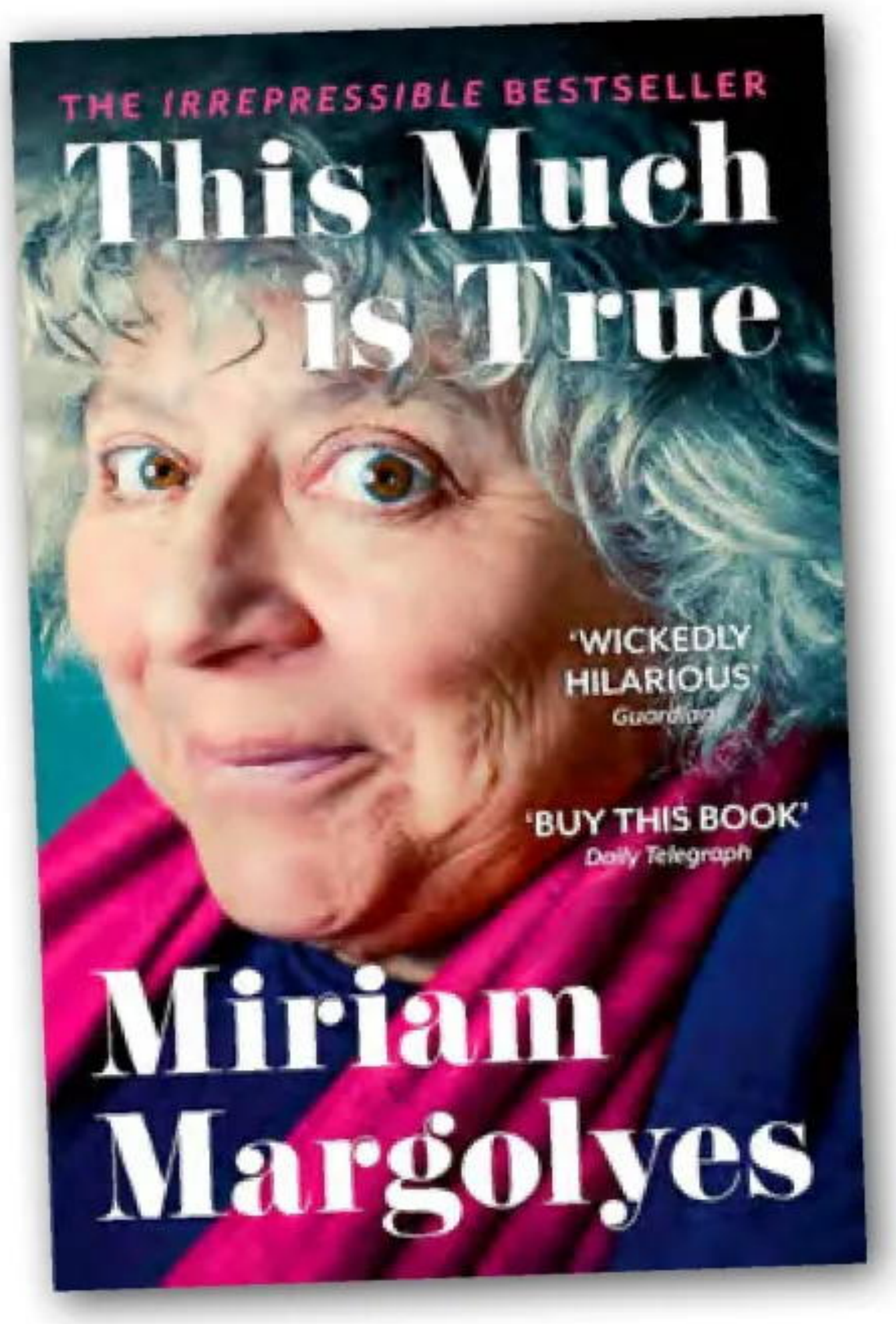
Opposite page from top: The bestselling autobiography *This Much is True*; Miriam becomes a Vogue cover star; the loveable Meep.

This November, **Miriam Margolyes** will make her *Doctor Who* debut, voicing **Doctor Who Magazine**'s very own Beep the Meep in 60th-anniversary Special *The Star Beast*. She tells **Emily Cook** about her lunch with David Tennant, her affection for Tom Baker, and why she's the Fourth Doctor's companion who never was...

"Would you like some mackerel pate?" asks Miriam Margolyes.

At her south London home, Miriam is refuelling after an intense day's recording for *Doctor Who*. Next to a bowl of homemade mackerel pate is a half eaten raw onion. It is a truth unusually acknowledged that Miriam enjoys snacking on raw onions. She eats them like apples. "Mmmm," she chomps. "Lovely!"

Miriam is well aware of her quirks. ("I'm an eccentric, darling.") She is well known – and indeed well-loved – for her eccentricities. Miriam also admits that she is famously outspoken. "It's true," she says, "I always have been, since I was a child."


THE IRREPRESSIBLE BESTSELLER
This Much is True
'WICKEDLY HILARIOUS' Guardian
'BUY THIS BOOK' Daily Telegraph
Miriam Margolyes

Her wickedly honest memoir *This Much Is True* was published by John Murray last year and has been a number one bestseller. It's unsurprising, really. Having enjoyed an illustrious decades-long career as a distinguished voice, stage and screen actress, Miriam, now 82, is arguably more famous than ever. This is, in part, thanks to her memorable guest appearances on programmes like *The Graham Norton Show*. She's hugely popular on TikTok, too (though she's somewhat baffled by this) and has recently been celebrated on the cover of British *Vogue* magazine. Miriam is adamant, however, that she doesn't like to be referred to as a 'celebrity'.

"I don't feel like a celebrity at all," she says, digging into more pate. "I think I'm quite well known. But I'm not interested in celebrity. That doesn't appeal to me. I like people who know who they are and share their struggles with you, not people who seem to be on a pedestal with perfect makeup and odourless knickers."

"I'm very lucky at the moment," she continues. "Everyone's puzzled because I'm on television so much. They keep saying, 'You keep popping up.' And I say to them, 'I don't pop up. It's a job. It's not a pop-up. It's my career.' They don't take it seriously."

Miriam takes her work *very* seriously. Her BAFTA, awarded in 1994 for Best Supporting Actress in Martin Scorsese's *The Age of Innocence*, sits proudly on the mantelpiece in her study, next to her *Blue Peter* badge.

These days, Miriam is relishing work as a documentarian. Over the last few years she has fronted series in the UK and Australia (Miriam became an Australian citizen in 2013). "I prefer doing documentaries now, because it means I meet people, and that's what I love. I love talking to people and finding out what makes them tick. But before that, I would say that my favourite thing was to be on stage because there's a majesty about theatre. It's thrilling. So I'd always prefer theatre, but it's not always possible. And of course COVID has meant I haven't been to the theatre for two and a half years." →

VOGUE
BRITISH
PRIDE & JOY
A fabulous fashion portfolio starring...
MIRIAM MARGOLYES JANELLE MONÁE RINA SAWAYAMA MONA TOUGAARD
BELLA RAMSEY NCUTI GATWA EMMA D'ARCY LADY PHYLL & MORE

MIRIAM MARGOLYES

Above left: As the Spanish Infanta in *The Queen of Spain's Beard*, a 1983 episode of *The Black Adder*.

Above right: Miriam was nominated for a Best Supporting Actress BAFTA for her role as Mrs Mingott in Martin Scorsese's *The Age of Innocence* (1993).

Below left: A poster for the one-woman show, *Dickens' Women*.

Below right: Miriam played Professor Sprout in the *Harry Potter* films, alongside young co-stars Rupert Grint (Ron Weasley), Emma Watson (Hermione Granger) and Daniel Radcliffe (Harry Potter).

→ But it's Miriam's versatile voice work which first gained her recognition. She once declared to Queen Elizabeth II that she is "the best reader of stories in the whole world". (At which the Queen rolled her eyes and moved on to her next subject.) She has lent her voice to countless characters, as well as popular commercials including the seductive voice of the Cadbury's Caramel Bunny and Dolly the PG Tips Chimp. Miriam's plummy voiceover for Anusol haemorrhoids cream is another more recent gem.

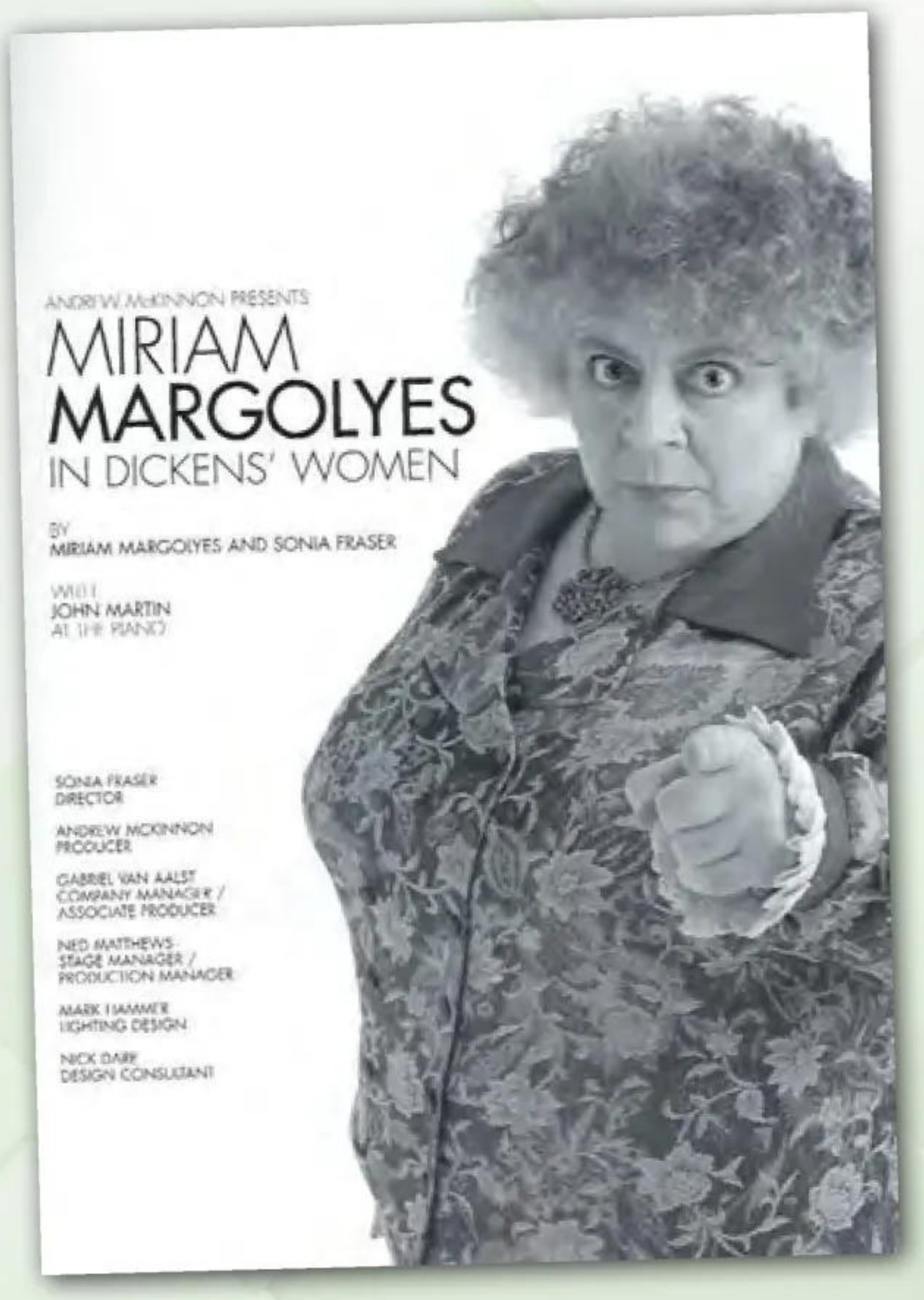
"Not many people do things as well as me, you know," says Miriam, characteristically self-assured. "It's attention to detail. I have a very good ear. And experience, of course. My voice is definitely compromised at the moment, though..."

Doctor Who's to blame for that. Miriam has spent the day at Bang Post Production house in Soho recording the voice of Beep the Meep, a character which originated from the pages of this very magazine. **DWM** begins explaining the significance of the Meep to Miriam.

"I don't know anything about *Doctor Who*," she admits. "I've never watched a whole episode. Except maybe in the very early days, because I do remember the Daleks. The Daleks did impress me a bit. I kind of felt affectionate towards them, although they were terrifying. But I just *loved* the music. It was the BBC Radiophonic Workshop music." Miriam starts singing the *Doctor Who* theme tune. "You know, that one?

"However, science-fiction is a genre of fiction I've never been interested in," Miriam continues. "And I run a mile from fantasy and *Harry Potter* [in which Miriam portrayed Professor Sprout, 2002–11]. I've never seen Tolkien's *Lord of the Rings*. I met Tolkien when I was at school, but I wasn't interested in his fairy stories. They're not grounded in reality. I like feet on the ground. Dickens." (Miriam *adores* Dickens. In 1989, she co-wrote and performed her one-woman show, *Dickens' Women*, in which she played 23 characters from Dickens' novels. It is some of the proudest work of her career.) "I like imagination, of course I do. But science-fiction does nothing for me. I was never part of that, what I call, 'popular culture'."

"WHEN I THINK OF *DOCTOR WHO* I THINK INITIALLY OF TOM BAKER. I REMEMBER HE SAID HE'D ASKED FOR ME TO BE THE SIDEKICK YEARS AGO."


ANDREW McKINNON PRESENTS
MIRIAM MARGOLYES
IN DICKENS' WOMEN
BY
MIRIAM MARGOLYES AND SONIA FRASER
WITH
JOHN MARTIN
AT THE PIANO
SONIA FRASER
DIRECTOR
ANDREW MCKINNON
PRODUCER
GABRIEL VAN AALST
COMPANY MANAGER /
ASSOCIATE PRODUCER
NED MATTHEWS
STAGE MANAGER /
PRODUCTION MANAGER
MARK HAMMER
LIGHTING DESIGN
NICK DARK
DESIGN CONSULTANT

WARIS & VERITY

One of Miriam's best friends was at the heart of *Doctor Who*'s genesis. "I met Waris Hussein at Cambridge. I think he left just a year before me but his sister was in my year at college. I spoke to him last week. We speak regularly. Like me, he's gay. He's an Indian who received a British public school education in England so he straddles two cultures. He's a very sophisticated, highly educated, well-read intellectual. He comes from a very good family. I've been to his home in Lucknow in India. He's enormous fun and an absolutely superb director. One of the best I've ever known. We share a lot of the same friends. And I just love him. I didn't know for many many years that he'd done *Doctor Who*. Only recently he told me. I was fascinated by that."

Miriam also recalls *Doctor Who*'s other pioneer, Verity Lambert. "Verity was a great friend of Waris'. They collaborated. I met Verity many times. I didn't like her much. I didn't like her because she never used me when she was in a capacity to do so." Could you appreciate her as a good producer though? "Oh yes, she was a distinguished producer. Brilliant. And in the days when it was hard for a woman to be a producer. It's not that much easier now, but it is a bit easier."

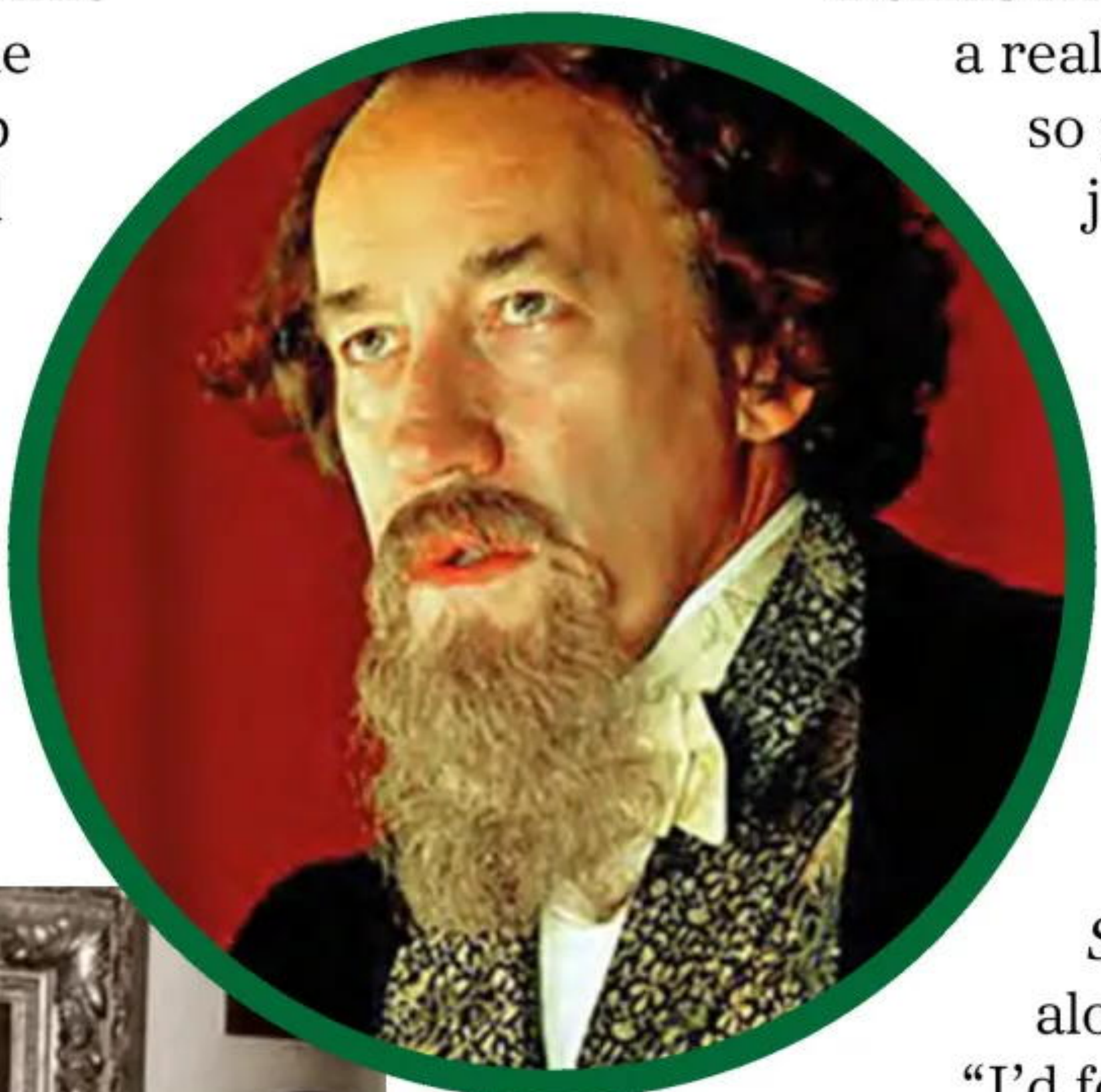
E.HODGKIN
SUSAN LEE
JINTY MUIR
M.MARGOLYES
NEWNHAM.CAMBRIDGE

In a parallel universe, however, Miriam might well have been. "When I think of *Doctor Who* I think initially of Tom Baker, whom I loved and worked with. And I remember he said he'd asked for me to be the sidekick many years ago and they wouldn't consider it. I only heard about this via Tom years later. Not at the time. He told me, 'I really asked for you and wanted you but they said no.' He thought I was slightly off the wall, and he wanted somebody slightly off the wall. I would love to have done it, it would have been amazing. But I wasn't the sort of person they wanted. In those days, the whole point was to have a very conventional pretty little thing. I was never that."

It was Tom's Fourth Doctor, albeit in comic form, who originally encountered Beep the Meep in *Doctor Who Weekly*'s comic strip *Doctor Who and the Star Beast*, published in 1980. Ten Doctors later, the story is revived for television featuring David Tennant as the Time Lord. As fate would have it, a couple of months before she was cast in *Doctor Who*, Miriam had lunch with David.

"A mutual friend arranged it," Miriam explains. "I'd never met David before. I was so nervous of meeting him on my own. I was worried he'd find me boring, so I thought I better invite somebody who would be more interesting than me. So I asked Julian Clary. I thought I was going to be affecting an introduction between David and Julian, but I hadn't realised they knew each other already because they'd previously worked together. But it was wonderful. I loved meeting David and his wife Georgia. I thought they were heavenly. Lovely people. The sort of people who you'd want to know. I think David's an *exceptional* performer. I love that thing he does with the Welshman [*Staged*, with Michael Sheen]. That's terribly clever. I loved *Broadchurch*, too. And he played the serial killer Dennis Nilsen [in *Des*, 2020]. He's able to convey a reality gap with characters on the edge so profoundly. He's quite brilliant. So just knowing him is lovely. I couldn't believe he wanted to know *me*. That truly amazed me."

As part of their lunchtime conversation, David expressed surprise that Miriam had never done a *Doctor Who* before. She has, of course, previously voiced a Blathereen in *The Sarah Jane Adventures* alongside Simon Callow. "I'd forgotten I'd done that," says Miriam. "I mean, I'll do anything for money. I was very jealous of Simon Callow who played Charles Dickens in *Doctor Who* [in 2005's *The Unquiet Dead*], because he's a friend, and a great Dickens scholar.→



Above left: Director Waris Hussein.

Top right: Miriam was part of the Newnham, Cambridge team on *University Challenge* in 1963.

Above right: Producer Verity Lambert.

Left: Simon Callow as Charles Dickens, *The Unquiet Dead* (2005).

Below left: Stephen Fry, Simon Callow and Miriam Margolyes in the BBC play *Old Flames* (1990).

Below right: The Blathereen in *The Sarah Jane Adventures* story *The Gift* (2009) were voiced by Miriam and Simon Callow.

Right: As Mother Mildred in *Call the Midwife*, a role Miriam first played in the show's 2018 Christmas Special.

Top right: Presenting *Miriam's Dickensian Christmas* (2022) on Channel 4.

Right inset: Casting director Andy Pryor.

Below centre: A poster for the 2004 film *Modigliani*.

Below right: In India with Sylvester McCoy, Bobby George, Wayne Sleep, Rosemary Shrager, Stephanie Beecham, Roy Walker and Patti Boulaye for *The Real Marigold Hotel* (2016).

Bottom: Miriam makes a Cameo.

→ But *Doctor Who* was never one of the things I longed to be in. I longed to be in *Call the Midwife* [Miriam's played Mother Mildred since 2018], but I couldn't say the same of *Doctor Who*…"

Nevertheless, the call for *Doctor Who* came.

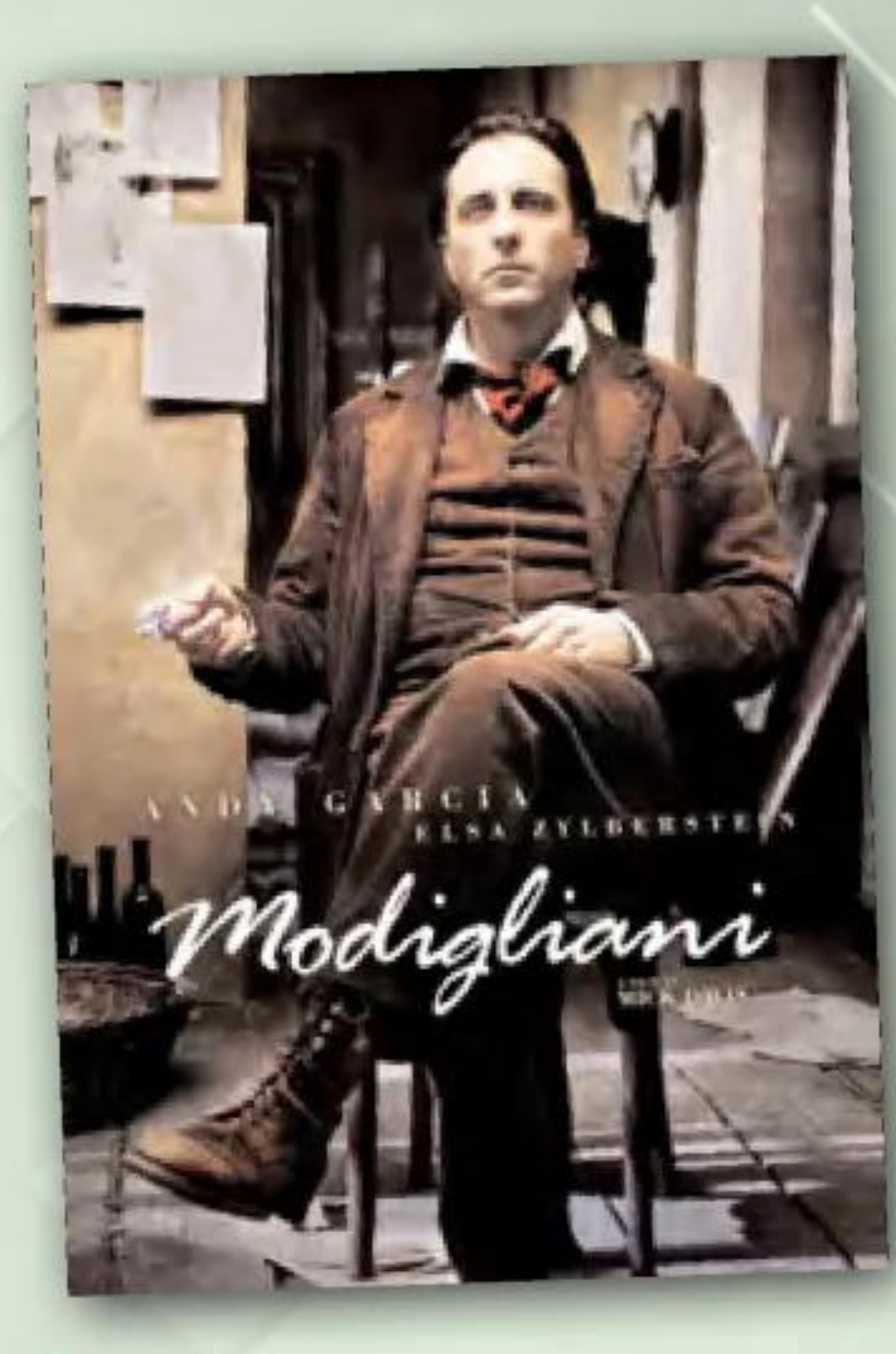
"Do you know who cast me?" Miriam asks. It was Andy Pryor. "Oh yes, that's right. I want to email him. I want to add him to my contacts." Miriam pauses for a moment to write to Andy.

"Sugar t*ts," she mutters to herself as she scrolls through her inbox. "People don't understand, I get *hundreds* of emails every day." Miriam has 11,000 contacts on her phone. Who does she think will be most excited to find out she's doing a *Doctor Who*? Miriam laughs, considering her answer. "There's an actor I know in Australia who is an absolutely insane *Doctor Who* fan. Paul Denny. He came over to England specifically for a *Doctor Who* conference. I think he'll be terribly pleased. He's going to be delighted. In fact, I'm going to send him an email now to let him know…"

Hold on, Miriam! You can't tell him just yet. "Oh, then I won't." She retreats. "I'll deny *everything*."

Miriam doesn't email Paul (sorry, Paul) but she does send a message to Andy. What was Miriam's first reaction when Andy got into touch with the *Doctor Who* job offer? "I really wanted to fit it in. It's been difficult because I'm quite busy at the moment. I'm already doing a documentary about Dickens and Christmas [*Miriam's Dickensian Christmas* on C4]. I was very

MIRIAM'S DOCTORS



"I'm very fond of the Doctor Whos that I know,' says Miriam. "I worked with Patrick Troughton on radio. Jon Pertwee and Tom Baker, too. Most of my Doctor Whos were friends from radio. Tom Baker's got that amazing voice. I love him. I think he's very special. I like his sense of humour. He's so funny and witty. Tom is also outspoken, in a lovely way.

"I met Peter Davison at a convention. I do conventions for *Harry Potter* and sometimes they're joined up with *Doctor Who*." **DWM** points out that Miriam can now do both. "I'm very pleased about that. A lot of the conventions are full of old stars. I probably know Colin Baker least of all, but I have met him at conventions.

"Then I got to know Sylvester McCoy who was Doctor Who Number 7. I love Sylvester. He's a darling. Sylvester and I worked together many times, and latterly in *The Real Marigold Hotel* [2016]. We have a very firm friendship, and he was the person who started me doing Cameos." Cameo is a video-sharing site that allows celebrities to send personalised video messages to fans. "Sylvester introduced me to it. I saw him doing one and I said, 'What are you doing?' And he said, 'I'm doing this Cameo thing, you should do it, you get paid for it.' I said, 'Can you put me on to it then?' And he said, 'Yes.' So he sent me the website and I signed up for it. For the first year, he got five per cent commission from mine, because that's how they encourage people: recommendations. And now I'm one of Cameo's top people." Has Miriam recommended it to anyone? "I think I asked Pat Hodge if she would do it. Imagine asking Judy Dench if she would…"

Miriam continues running through her associations with the Doctors. "I worked with Christopher Eccleston in a television play. He's wonderful. They're always such good actors, these Doctors! David Tennant, I'd never worked with but I've always admired him. Peter Capaldi, I know because I did a film with him in Romania about Modigliani, the painter. I think he's wonderful. And he's Scottish, like David, and Sylvester. I have a special affection for the Scottish Doctors. My father was a Scottish doctor, you see."

BANG POST PRODUCTION LTD - SOUND
20221014_TBR_S1_MEEP_ADR_FOR_BANG_SPILT_TR
1:00

Above: With *Doctor Who* executive producer Phil Collinson.
Photo © Emily Cook.

“WHEN A CHARACTER IS WELL WRITTEN THE VOICE IS CONSISTENT THROUGHOUT AND IT’S NOT DIFFICULT.”

grateful to the producer of that, who allowed me to take today off so that I was able to fit it in.

“I’ve enjoyed today very much,” Miriam tells us. “I hope that you enjoy the Meep. With the Meep, you do feel that you’re creating something. Because this was a character that only existed in a drawing and it’s up to me to flesh it out and give it something that will be memorable and helpful for the episode.”

In terms of finding the right voice, Miriam says, “When a character is well written the voice is consistent throughout and it’s not difficult. And this is a very well-drawn character. The thing that was a bit difficult sometimes was knowing what was going on. I was really grateful to have a director [*Doctor Who*’s executive producer, Phil Collinson] who explained everything. You couldn’t do that without a director. I was quite tired at the end of it, because it required a lot of focus.”

Despite her previous ambivalence towards *Doctor Who* Miriam has “entirely positive feelings” having now done the role. “ I must say, I’m delighted to be a little twiglet in the *Doctor Who* family tree. I’d like to continue using other voices in the service of *Doctor Who*.” (Take note, Andy Pryor.) “I’m proud of having broken the *Doctor Who* duck. I can truthfully say that I’m in a real *Doctor Who* episode!”

A 60th Anniversary Special, no less… “I didn’t realise that. I’m very pleased to be a part of it. You know, back in Tom’s days, I don’t think they saw *Doctor Who* as a groundbreaking piece of work. They saw it as a successful children’s thing. It wasn’t thought to be pushing the frontiers of television, which of course, it does. I don’t know Russell T Davies (I’d like to) but I do know that he is the great sharer of imagination. The way he shares his imagination with all of us is rather special. I think he’s a bit of a genius. He did that show about gays [*It’s a Sin*], didn’t he? That was brilliant. Remarkable.

“*Doctor Who* is an imaginative programme and that’s important. If you can’t deal with real life, let your life be enhanced by its imaginative development. That’s what *Doctor Who* can offer. I’m thrilled to think it’s now on my CV.” **DWM**

Left: With Alan Cumming in *Lost in Scotland* (2021).

Doctor Who episodes have inspired everything from comics and novels to audio dramas and even video games. But what about those times when the inspiration has gone the other way? **Molly Marsh** investigates...

DRAWN UPON A SPIN-OFF...

The upcoming 60th-anniversary Special *The Star Beast* is set to be one such episode, since it shares its title with a comic strip published in 1980 in *Doctor Who Weekly*, the predecessor to this very magazine. The TV version will feature the strip's Wrarth Warriors – and the ever-lovable Meep, voiced by none other than Miriam Margolyes.

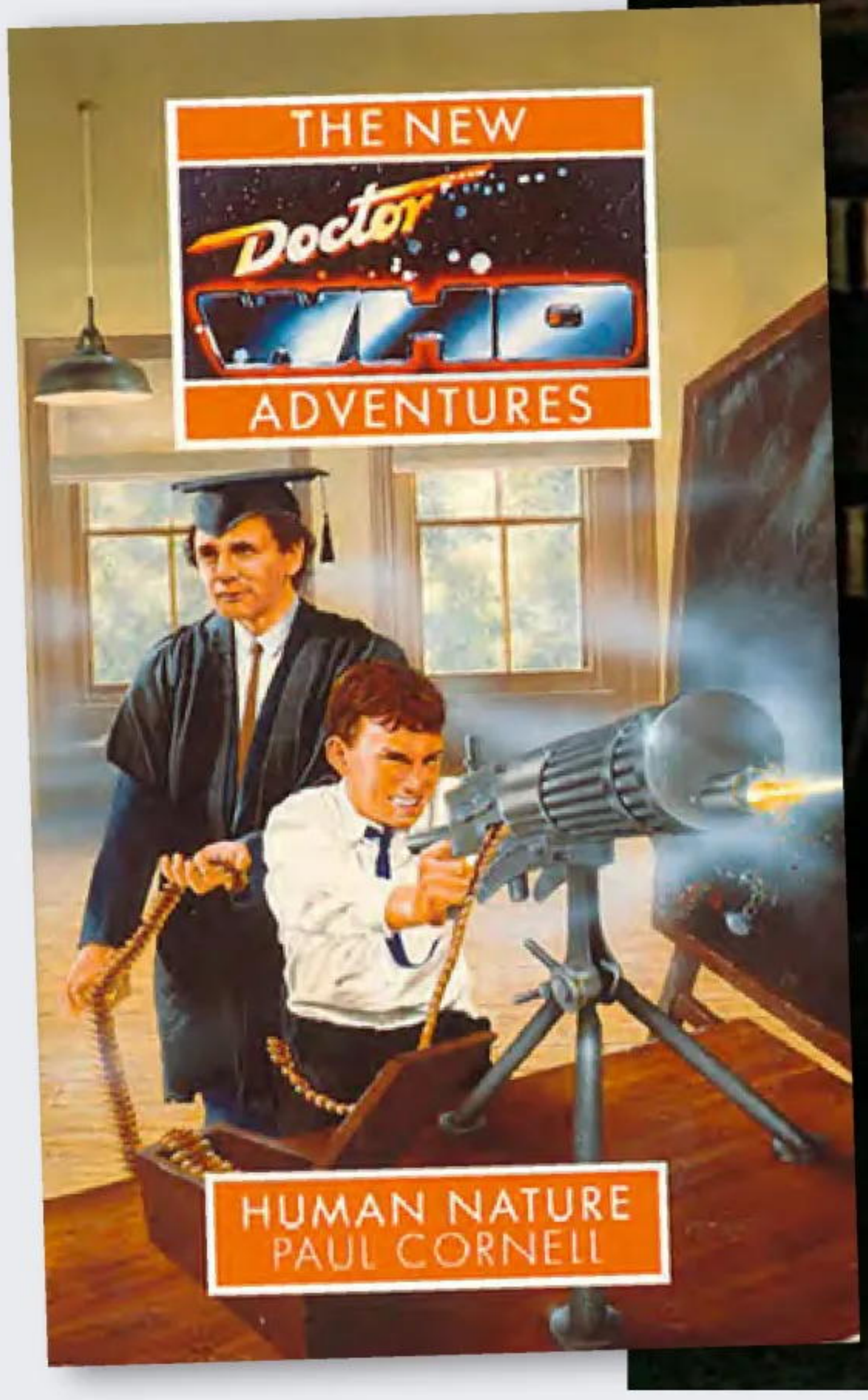
To mark the occasion, **DWM** invites you to cast your minds back at some other TV stories which have drawn upon spin-off media.

HUMAN NATURE

2007's *Human Nature/The Family of Blood* is up there with the best-loved stories of Series 3, and for good reason. David Tennant puts in a career-defining performance as the Doctor's repressed human alter-ego John Smith and the Doctor's relationship with Martha is tested to the limit.

But writer Paul Cornell had told the story once before – in his 1995 novel of the same name, which features Sylvester McCoy's Doctor alongside companion Bernice Summerfield.

In adapting his novel for TV, Cornell made some changes. Most significantly, the book's shape-shifting villains the Aubertides became the body-snatching Family of Blood on TV. By and large though, the story is pretty similar, which has left fans with a pressing question: are we expected to believe that the same events unfolded for the Doctor twice in their life? Or did the TV story overwrite the book? Or are there separate timelines? Or should we all stop worrying about it and get some fresh air?



THE WE
SALLY SPARROW
DUCK, NOW
LOVE
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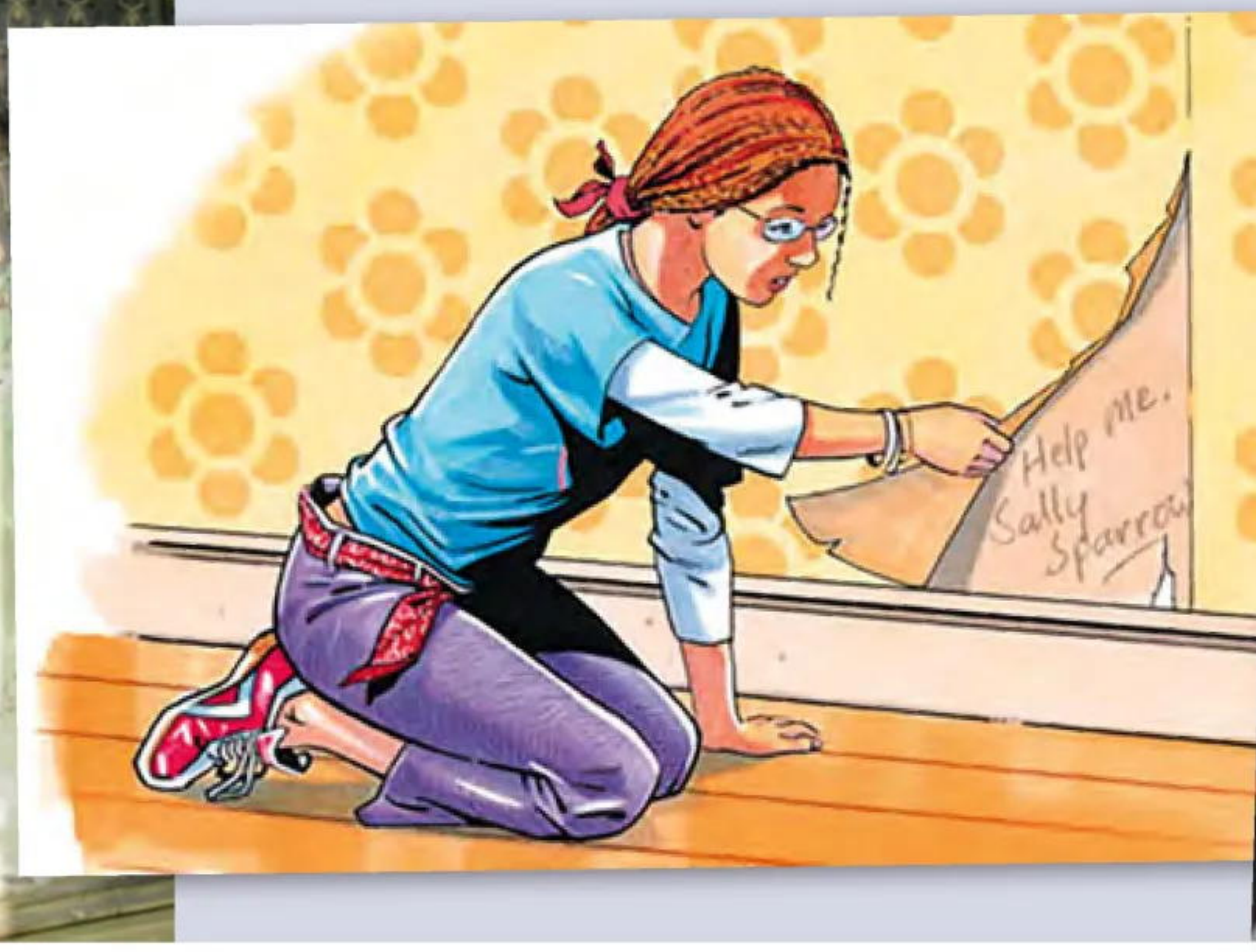
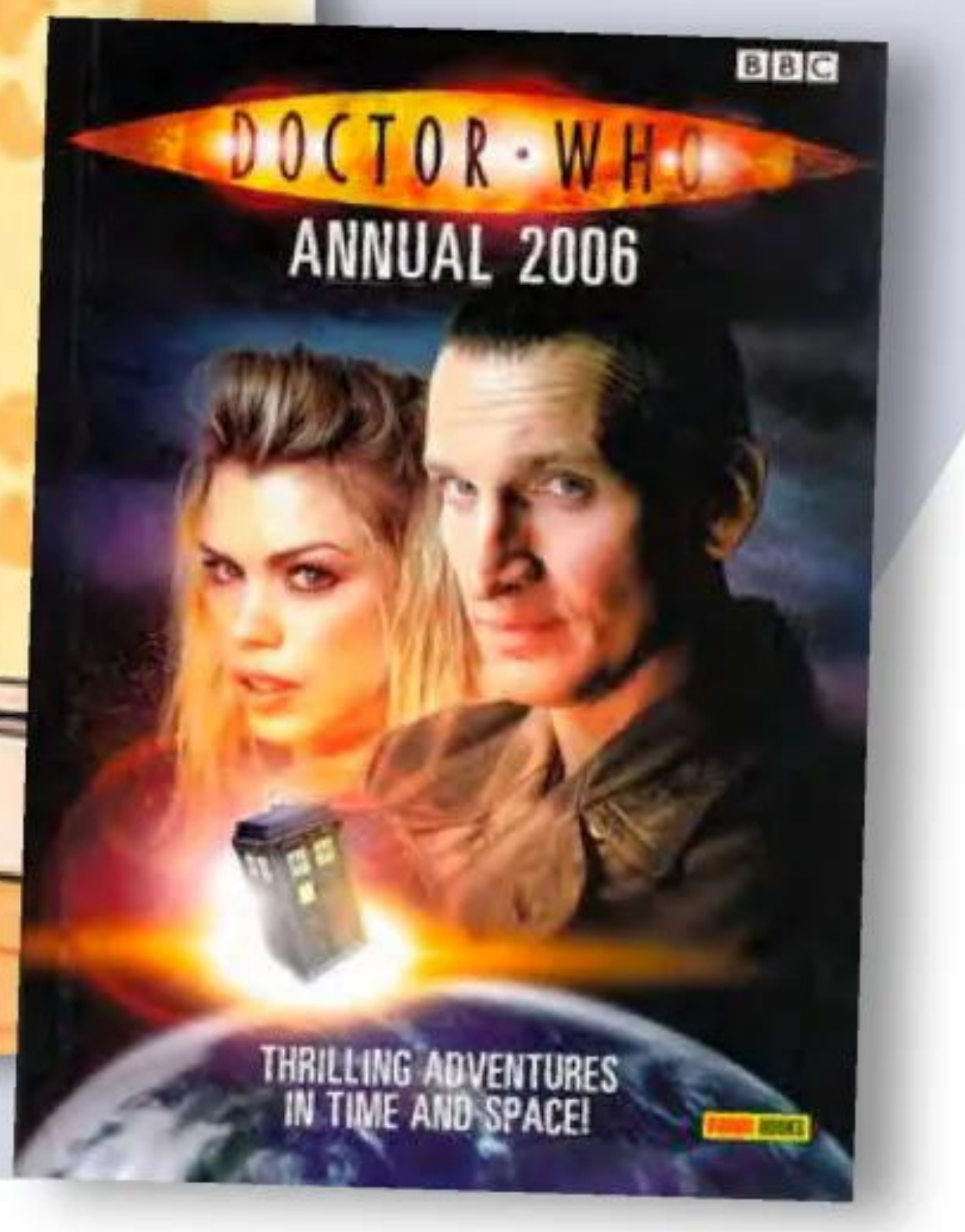




BLINK

Here's a story many would call one of the *best* – if not *the* best – *Doctor Who* stories of all time. It wowed fans and casuals alike when it aired in 2007.

When penning the episode, writer Steven Moffat took inspiration from his own short story, *What I Did on My Christmas Holidays by Sally Sparrow*, which appeared in the *Doctor Who Annual 2006* with illustrations by Martin Geraghty. The story only vaguely resembles its TV counterpart – the timey wimey component is there, but it's missing what might be *Blink*'s most famous element: the Weeping Angels. And while Sally on TV is played by Hollywood's Carey Mulligan, in print the character is a child – and she's communicating with Christopher Eccleston's Doctor rather than David Tennant's.

Despite these key differences, this embryonic version of *Blink* represents a peek behind the curtain at the development of an era-defining piece of television – and it's a good example of just how tight Steven Moffat's work can be.

DALEK

When it was time for Russell T Davies to make the first Dalek story for the revived series in 2005, he immediately looked to *Big Finish*, the company which since the early 00s has been producing officially licenced audio dramas. *Jubilee*, an adventure starring Colin Baker as the Doctor and written by Robert Shearman, was set to become the basis for the Daleks' relaunch.

The resultant TV episode – *Dalek* – is virtually unrecognisable from the earlier audio, but the meat and bones remain, as does Dalek voice actor Nicholas Briggs, who cut his teeth on audio and has since put his voice to every TV Dalek story.

Both *Jubilee* and *Dalek* show the Doctor having a one-to-one confrontation with their enemy, but while Colin Baker's version is more measured and cunning, Eccleston's interpretation sees him spitting vitriolically at his enemy. It's a fascinating look at how much the character can change from life to life.

For fans unfamiliar with the work of *Big Finish*, *Jubilee* is a great place to start. It's dark, funny, and it's filled with Douglas Adams-y idiosyncrasies.

RISE OF THE CYBERMEN

After the tactic had worked so well for the revived series' first Dalek episode, RTD looked to the *Big Finish* back-catalogue again in 2006 for its first Cybermen adventure. It's an even looser adaptation this time, of a spine-chilling audio play called *Spare Parts*, which sees Peter Davison's Doctor encountering the Cybermen at their genesis. It's a thrilling insight into the human condition and the implications of transhumanism – and it's so popular with fans that it was even re-released on vinyl in 2017.

The TV story it inspired – *Rise of the Cybermen/The Age of Steel* – takes the same themes and adapts them to the tone of Series 2. Earth's twin planet becomes a parallel Earth and the creepy Cybermen from the audio adventure become the stampers we've grown to love on screen. The TV story was written by youngster Tom MacRae, although *Spare Parts* writer Marc Platt got a well-deserved shout-out in the credits.

11 years later, the audio would be drawn upon again for Series 10's *World Enough and Time* (2017), in which the Mondasian Cybermen finally returned to our screens – much to the delight of *Doctor Who* superfan Peter Capaldi. →

Opposite page: John Smith (David Tennant) teaches his pupils in *Human Nature/The Family of Blood* (2007).

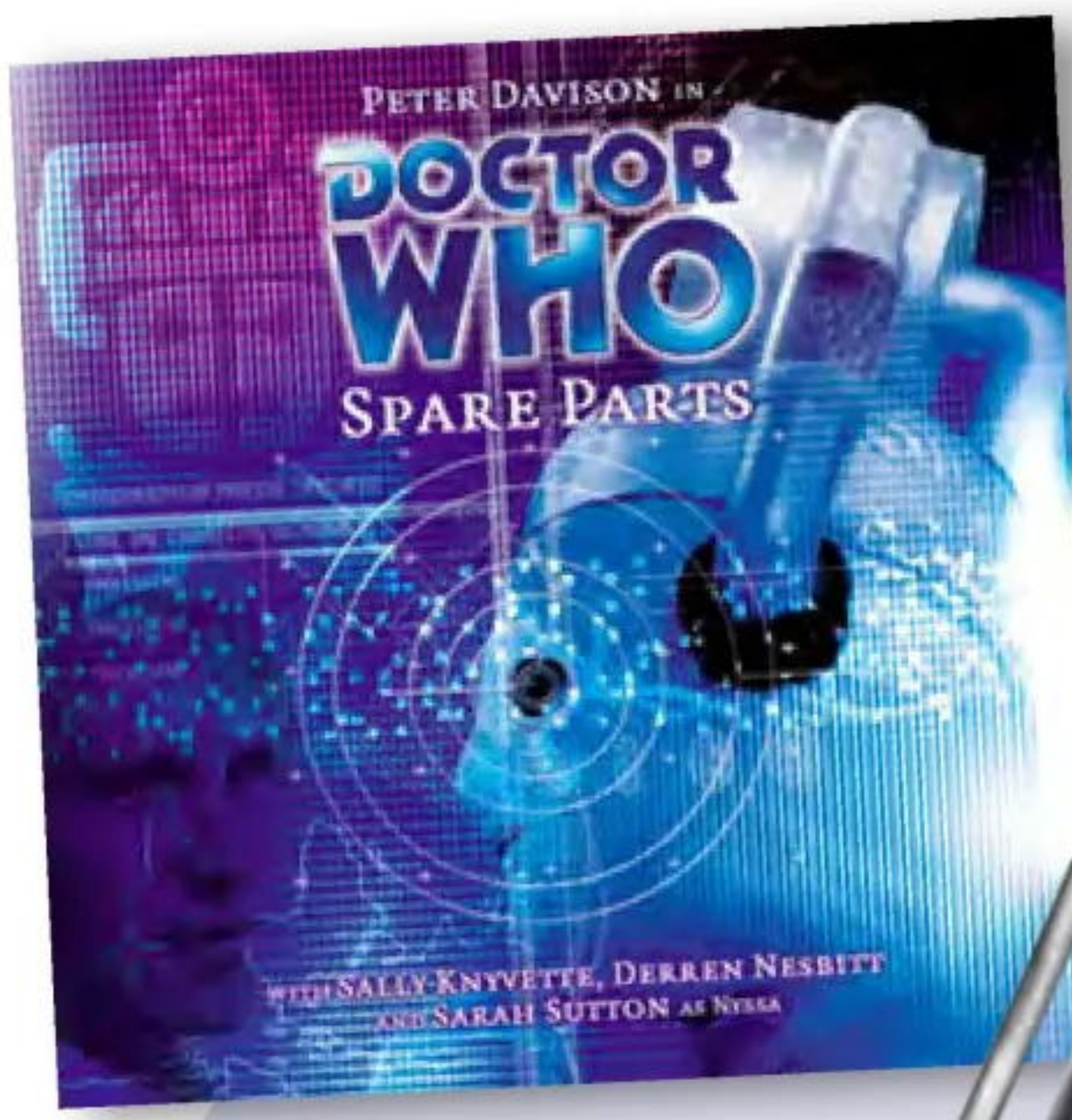
Opposite page inset: The *New Adventures* novel *Human Nature* by Paul Cornell, published by Virgin Books in 1995.

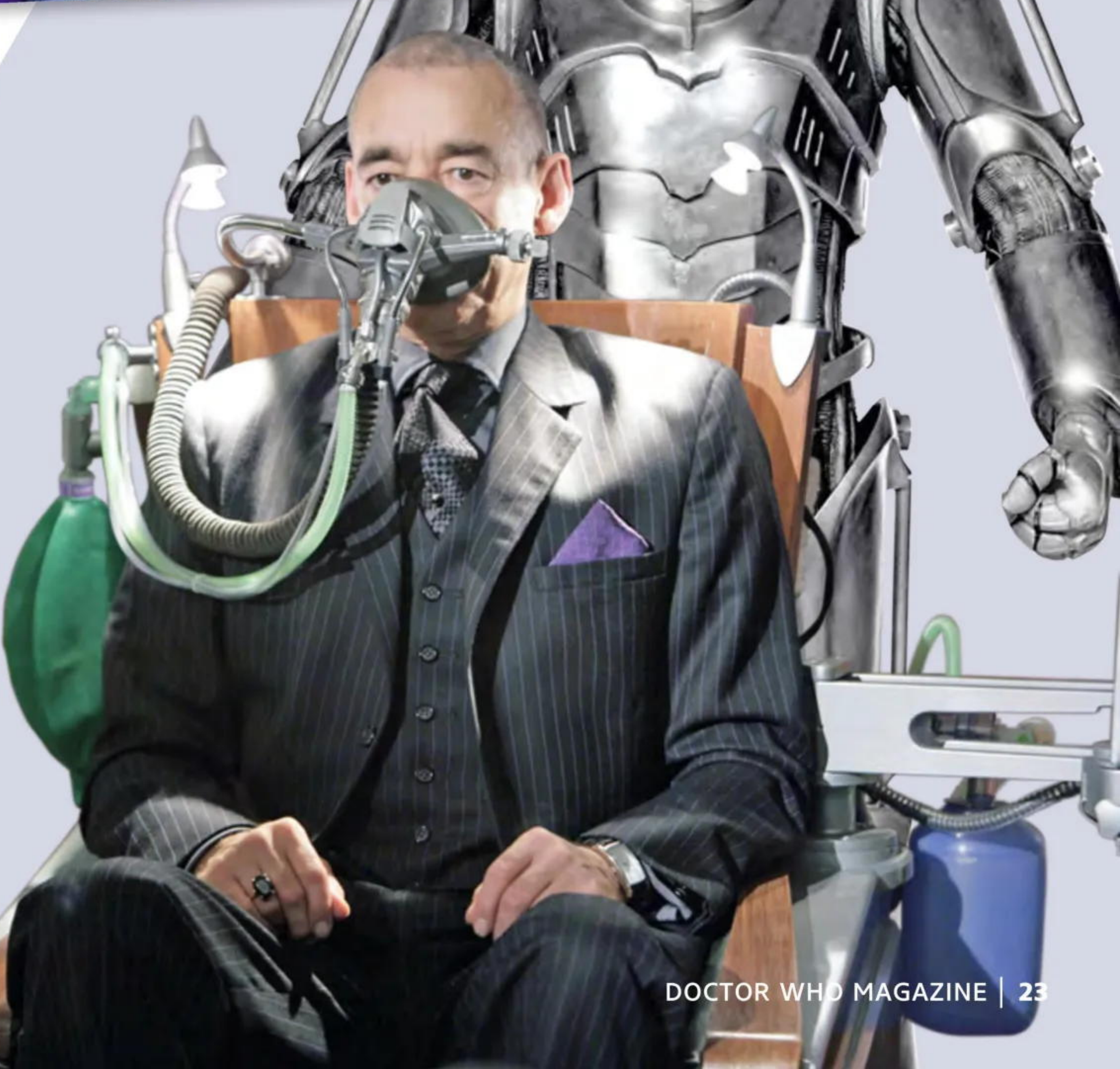
Above left: Sally Sparrow (Carey Mulligan) in *Blink* (2007).

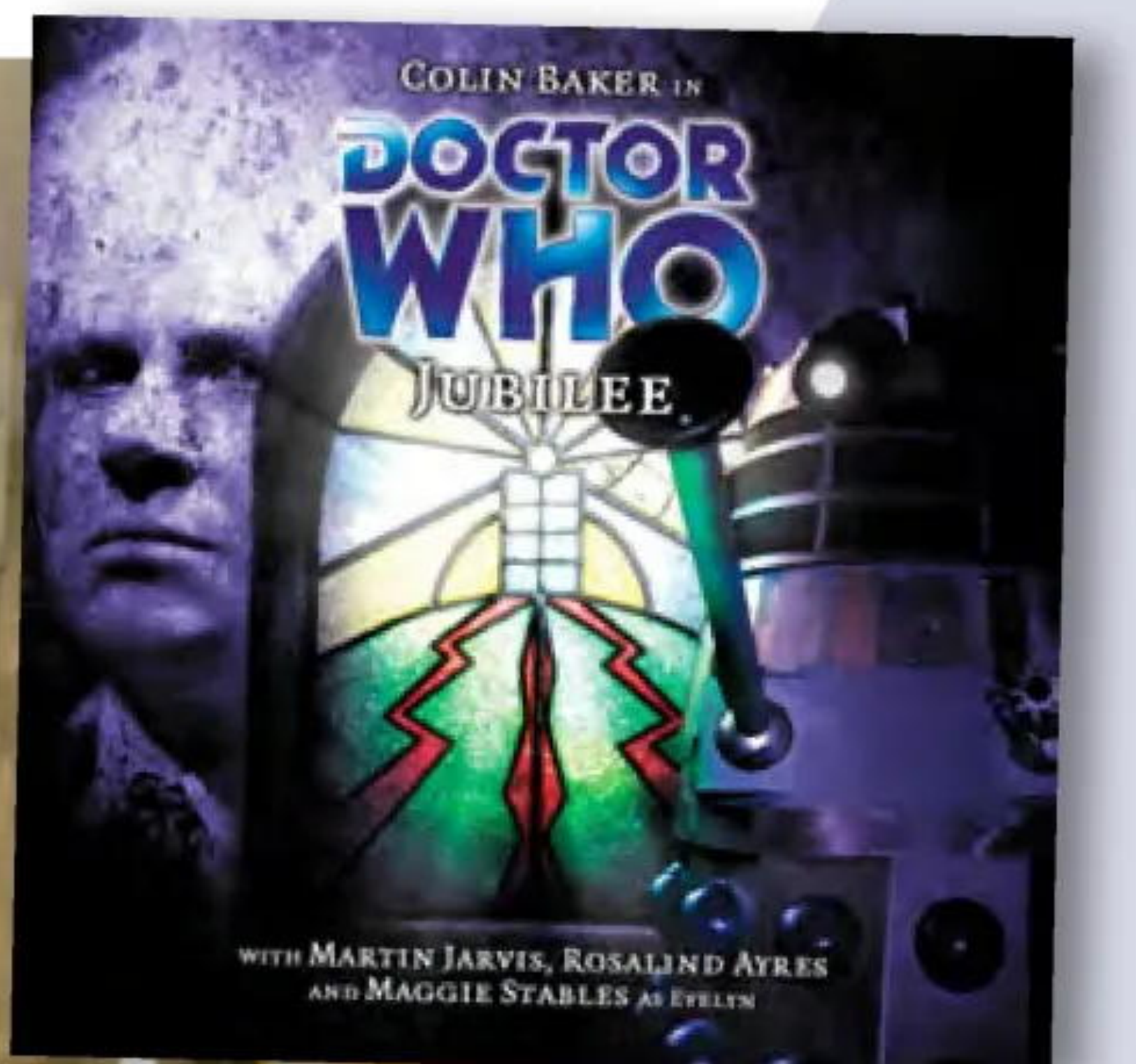
Above right: Sally Sparrow in Steven Moffat's *What I Did on My Christmas Holidays by Sally Sparrow*, illustrated by Martin Geraghty. The story appeared in the *Doctor Who Annual 2006*, published by Panini in 2005.

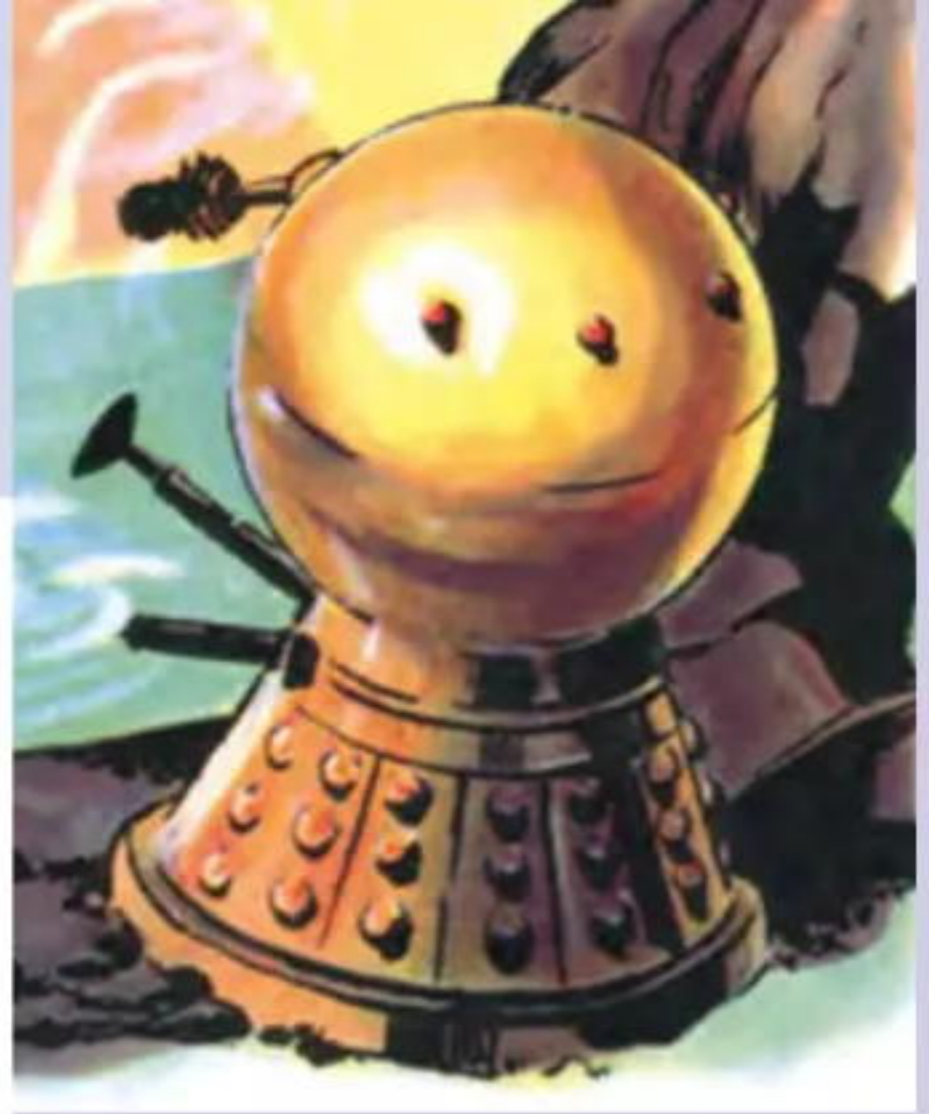
Below left: The 'Metaltron' breaks its bonds in *Dalek* (2005); *Jubilee* by Robert Shearman was released by Big Finish in 2003.

Below right: John Lumic (Roger Lloyd Pack) in *Rise of the Cybermen/The Age of Steel* (2006); *Spare Parts* by Marc Platt was released by Big Finish in 2002.


PETER DAVISON IN
DOCTOR WHO
SPARE PARTS
WITH SALLY KNYVETTE, DERREN NESBITT
AND SARAH SUTTON AS NYSSA



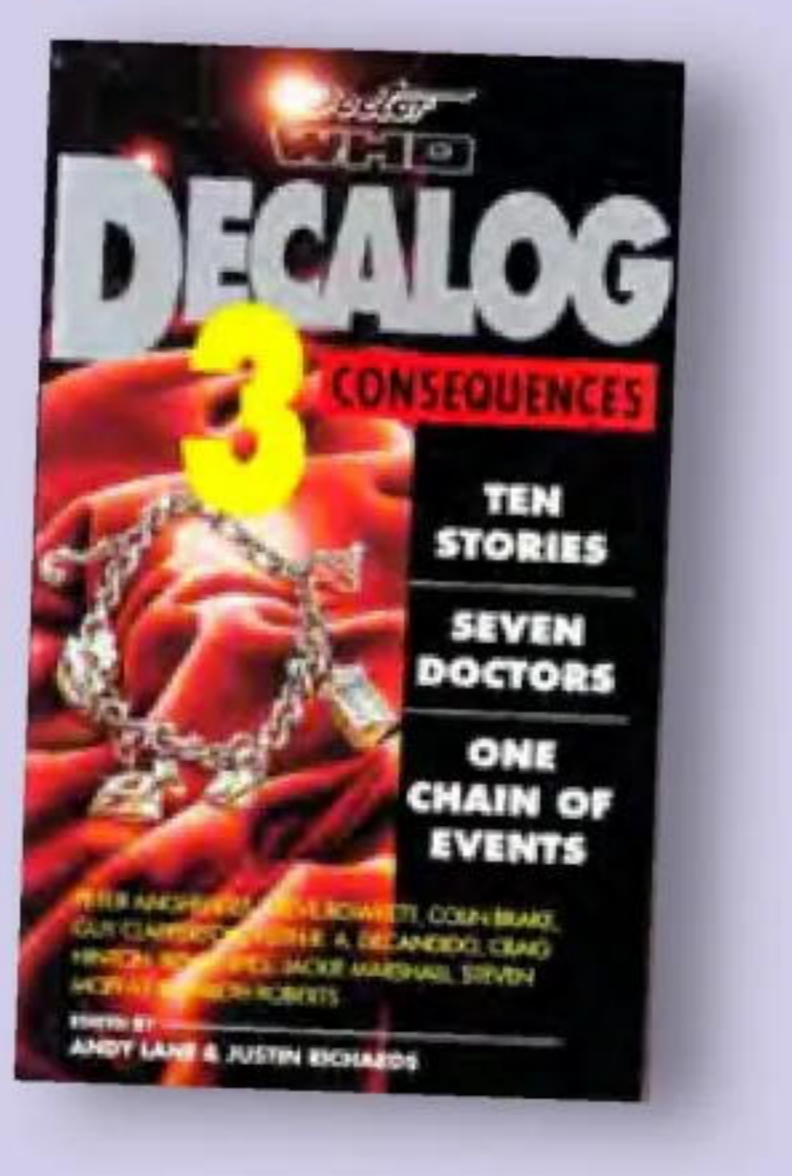

COLIN BAKER IN
DOCTOR WHO
JUBILEE
WITH MARTIN JARVIS, ROSALIND AYRES
AND MAGGIE STABLES AS EVELYN



HONOURABLE MENTIONS

In 1989's *Remembrance of the Daleks*, we meet the Emperor Dalek on screen again after more than 20 years. Ultimately, it turns out that – spoiler alert – it's our boy Davros in disguise. But the Emperor Dalek casing itself resembles the version of the character featured in the 1960s comics. Davros has updated the look, binning the eye-stalk and replacing the gold paint-job with a white one, but the same top-heavy shape remains.

Aiming to take advantage of being filmed in technicolour, the 1960s movies – starring Peter Cushing as Dr Who – chose to depict the Daleks in bright, primary colours. The TV series meanwhile pretty much stuck to monochrome, gold or bronze colour schemes for the next few decades. Until 2010's *Victory of the Daleks* that is. It didn't quite go down so well in the 21st century – lots of Teletubbies memes ensued and the colourful Daleks were quietly, but very quickly, retired.



This one might be the most tenuous of all – and you'd have to ask Steven Moffat himself to verify either way here – but I would argue that when writing the 2010 Special *A Christmas Carol*, he was taking inspiration from his first professional *Doctor Who* work – *Continuity Errors*, a short story included in *Decalog 3: Consequences* (Virgin Publishing, 1996). While in the TV episode, the Eleventh Doctor goes back in time to change a person's personality to avoid a disastrous spaceship crash, in the short story the Seventh Doctor gives a librarian the same treatment, so that he's able to borrow a book. Also, the library in question is the size of a planet – I wonder where else the Moff might have used that idea...

Above left: The Doctor (Matt Smith) joins Craig (James Corden) and his friends for a game of footie in *The Lodger* (2010).

Above right: The Emperor Dalek as seen in the pages of *TV Century 21* issue 15 (1965), illustrated by Richard Jennings; the Emperor in *Remembrance of the Daleks* (1988); the 1965 movie *Dr. Who and the Daleks*; a colourful new paradigm in *Victory of the Daleks* (2010).

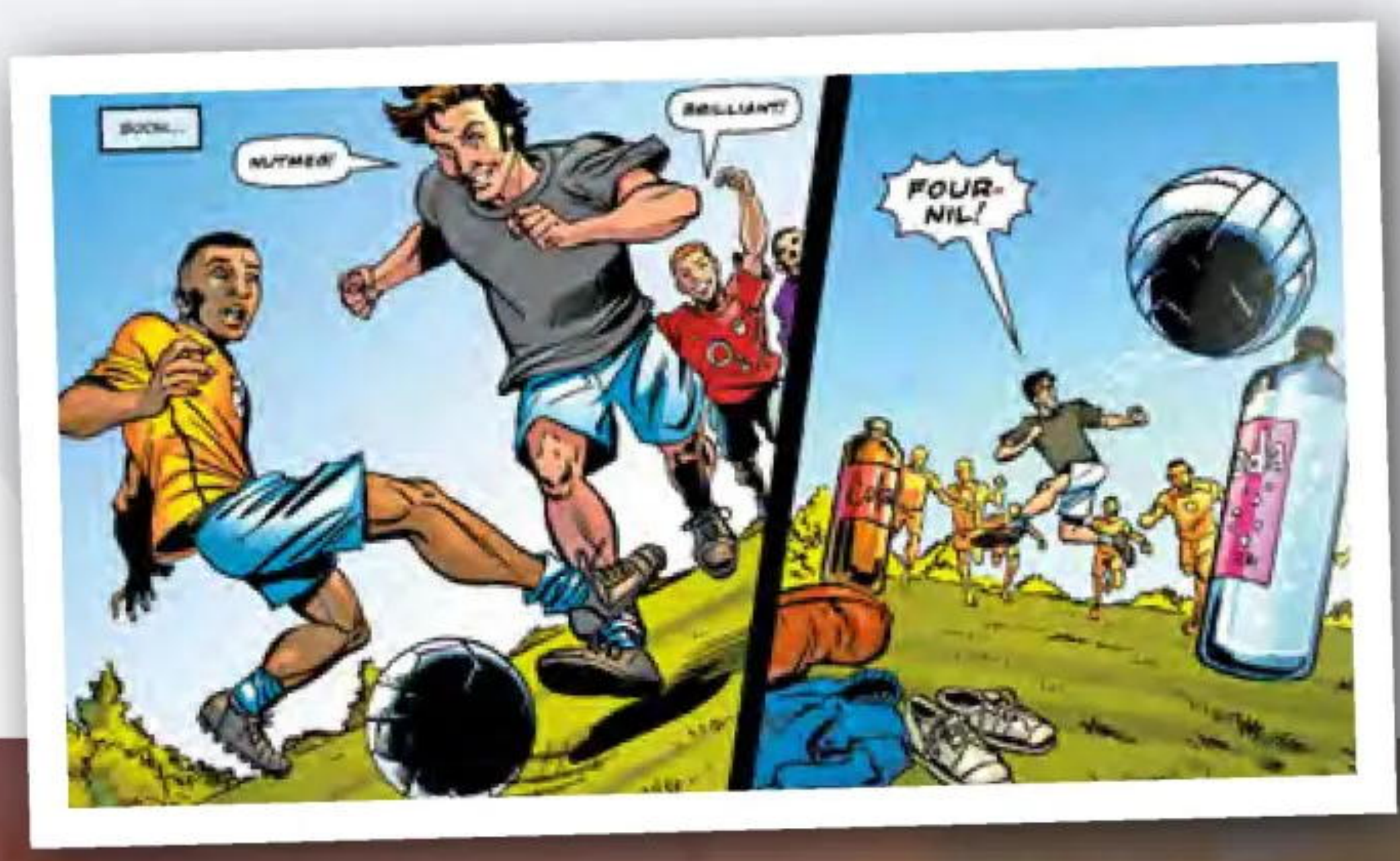
Below: Panels from *The Lodger* from DWM 368 (2006), featuring the Tenth Doctor and Mickey Smith. Script by Gareth Roberts, art by Mike Collins (pencils), David A Roach (inks) and James Offredi (colours).

THE LODGER

Here's another story first told in the magazine you're holding. Before becoming a TV episode in Series 5, *The Lodger* (2010) – starring Matt Smith as the Doctor and James Corden as Craig Owens – appeared as a **DWM** comic strip by the same writer (Gareth Roberts), but featuring a different cast of characters.

The comic strip – which features the Tenth Doctor and Mickey Smith – was massively expanded for TV, with the rom-com plot coming to the foreground and the mysterious upstairs spaceship added to flesh things out. Some gags from the comic did make their way to the screen, including the sonic screwdriver/toothbrush switcheroo, although notably the Doctors themselves behave quite differently. While the Tenth fits in okay for the most part, the Eleventh makes an unending list of social faux pas.

Interestingly, while you might have assumed that the football scenes were included in the episode to make use of Matt Smith's footy skills (he was a semi-pro footballer earlier in his life), the Tenth Doctor has a kickabout in the comic too, which was published years before Matt was cast! Serendipity!


SOON...
NUTMEG!
BRILLIANT!
FOUR-NIL!

THE SHAKESPEARE CODE

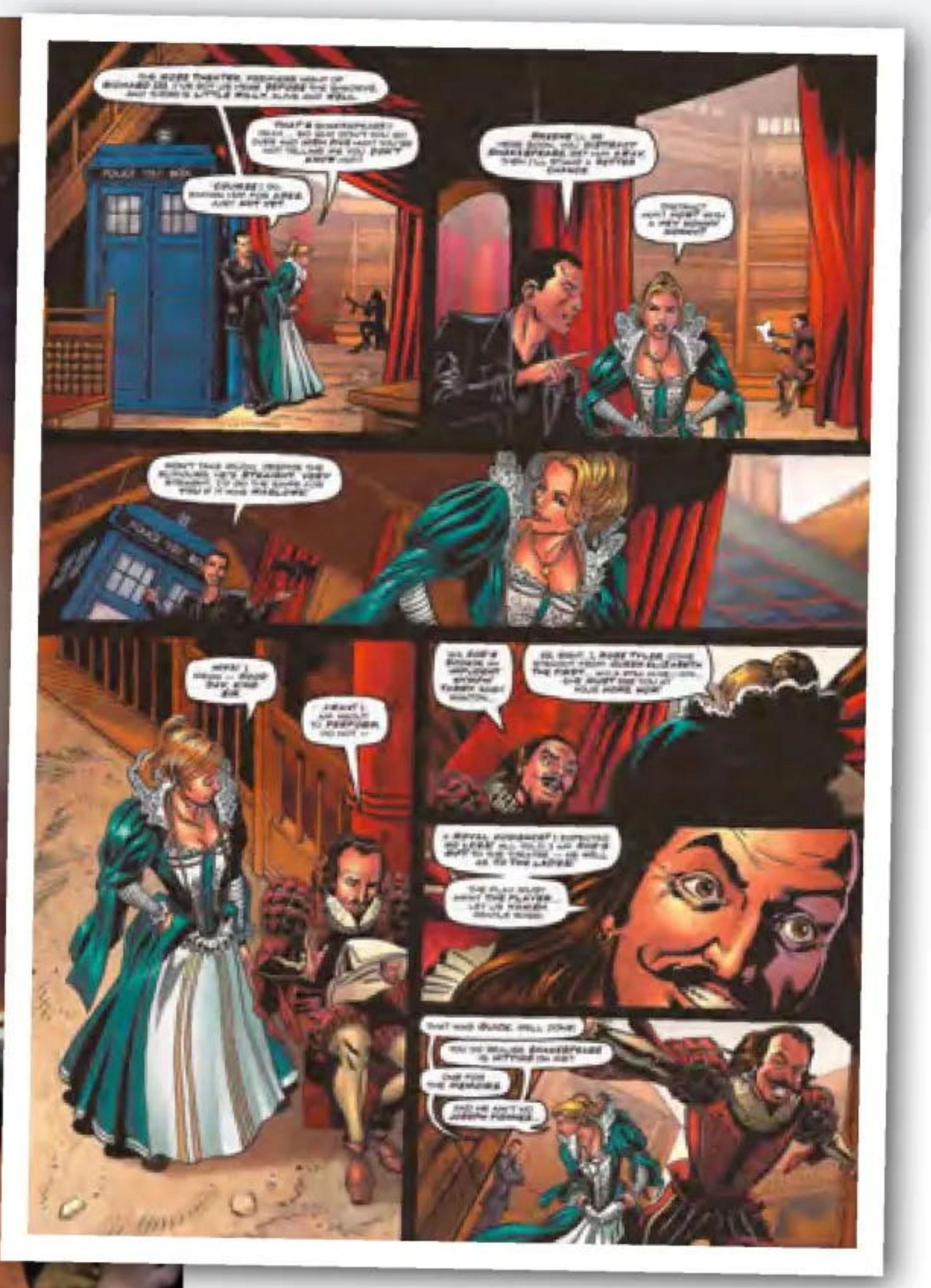
The Lodger wasn't the first example of writer Gareth Roberts borrowing ideas from his own **DWM** comic strips. When it came to writing *The Shakespeare Code* for Series 3 (2007), he took inspiration from *A Groatsworth of Wit*, a strip he'd penned just two years earlier.

Aside from William Shakespeare rocking up in both, the similarities between the stories are actually few and far between. While *The Shakespeare Code* follows the Carrionites' attempt to take over Earth through the power of prose, *A Groatsworth of Wit* follows the sinister Shadeys encouraging forgotten Elizabethan playwright Robert Greene to kill the Bard.

That said, I'd be surprised if Gareth Roberts wasn't thinking of his comic character Uncle Bloodfinger when he named one of his TV witches Mother Doomfinger. **DWM**

Here: Shakespeare (Dean Lennox Kelly), the Doctor (David Tennant) and Martha Jones (Freema Agyeman) in *The Shakespeare Code* (2007).

Right: A page from *A Groatsworth of Wit* Part Two, featuring the Ninth Doctor and Rose Tyler. The two-part strip ran in **DWM** issues 363 and 364 (2005). Script by Gareth Roberts, art by Mike Collins (pencils), David A Roach (inks) and James Offredi (colours).



BBC
DOCTOR WHO
60 YEARS
BBC
DOCTOR WHO
A NIGHTMARE FROM THE PAST BRINGS HORROR FROM THE FUTURE...
THE EVIL OF THE DALEKS
FRAZER HINES
READ BY FRAZER HINES WITH NICHOLAS BRIGGS AS THE DALEKS
BBC
DOCTOR WHO
THE THIRD MONSTERS COLLECTION
READ BY MAUREEN O'BRIEN • ANNEKE WILLS
DAVID TROUGHTON • JON CULSHAW • GEOFFREY BEEVERS
BBC
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THE LAGOON MONSTERS
GARY RUSSELL
BLUE GROPER
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MEMORY WORM

FRAZER HINES

The Worm deletes your past – and it's loose! **Alistair McGown** continues to test *Doctor Who* contributors for signs of contact with the creature. This issue: Jamie actor **Frazer Hines**.

1 **Name the Children's Film Foundation serial you starred in, aged 15, playing a Highland laddie who helped Bonnie Prince Charlie escape to France, assisted by two time-travelling teenagers?**

The Young Jacobites [1960]. ✓

I've played Highlanders three times – in this, *Doctor Who* and *Outlander*. I used to play a lot of Scots kids as a child actor. I breed horses and, as we say, you always lean to the 'dam' side. So, because my mum was Scottish, I've always felt more Scottish than English, despite being born in Yorkshire.

2 **You were the juvenile lead alongside Patrick Troughton in the 1964 BBC serial *Smuggler's Bay*. But what was the title of the J Meade Falkner novel it was based on?** ✓

Moonfleet.

The BBC were doing a World War II serial called *Moonstrike* at the time, and they didn't want two 'Moons' in the schedule so they changed the title. We had great fun making that, and we all fell in love with the gorgeous Suzanne Neve.

Left: Frazer Hines as Jamie McCrimmon in his first *Doctor Who* story, *The Highlanders* (1966-67).

Top: Frazer with Peter Capaldi at the controls of the Twelfth Doctor's TARDIS.

Above: Jeremy Bulloch as Hamish with Frazer as Angus in *The Young Jacobites* (1960).

Right: As John Trenchard, with Suzanne Neve as Grace Maskew, in *A Death and a Discovery*, the first episode of *Smuggler's Bay* (1964).

Far left: Jamie and Zoe are surrounded by robots in Episode 1 of *The Mind Robber* (1968).

Left: Denise Buckley as Sally Unstrutter in *Stay Tuned*, a 1969 episode of *The Avengers*.

Below left: *Culloden* (1961) by John Prebble.

Below right: The Doctor (Patrick Troughton) uses his "mind dream machine" in Episode 6 of *The Wheel in Space*.

Bottom left: One of the eponymous monsters from *The Krotons* (1968-69).

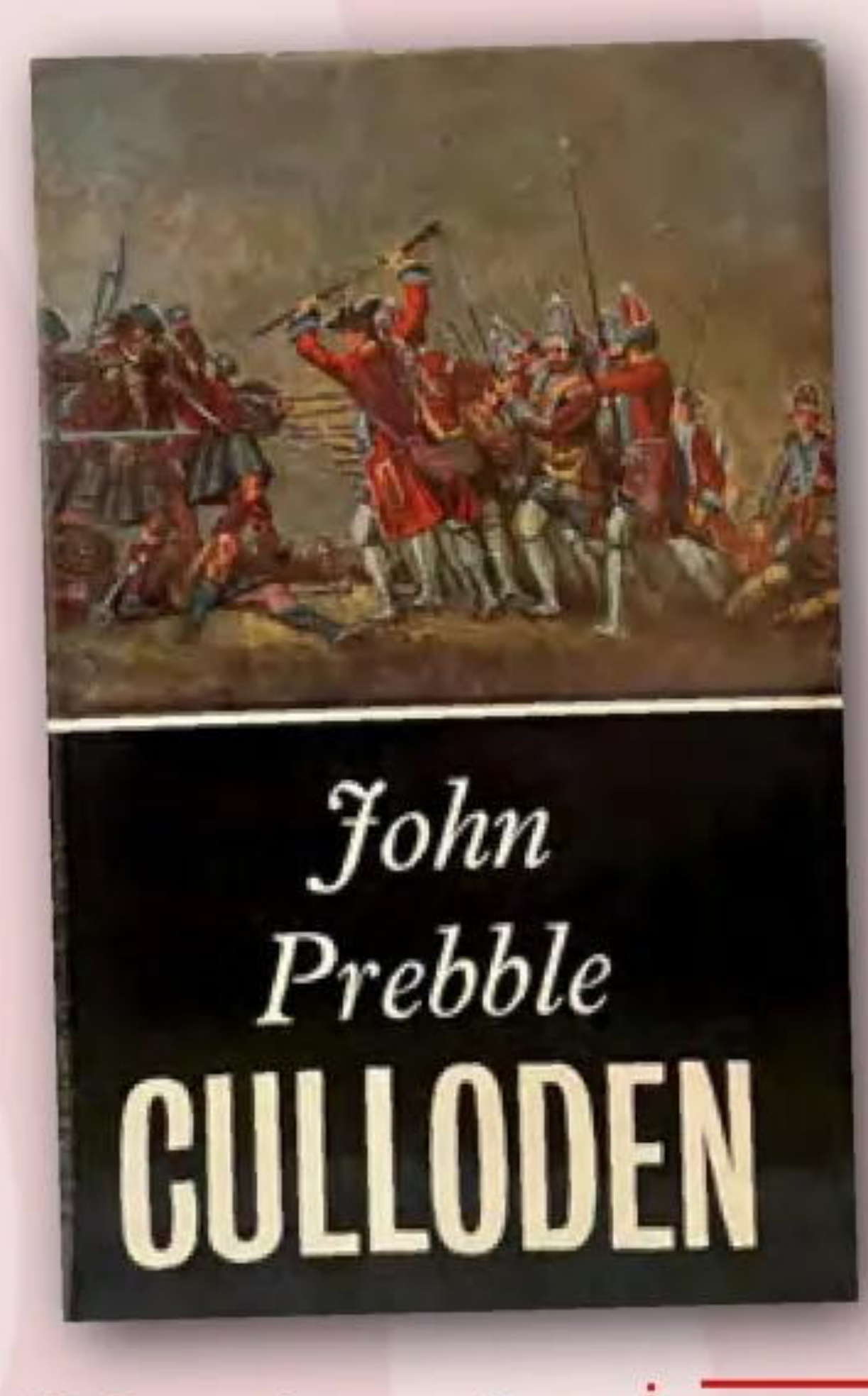
Bottom right: A BBC2 continuity card promoting the 1981 repeat season *The Five Faces of Doctor Who*.

Those little breaks were good. Maybe in the last six weeks of a long year you do begin to burn out, but up to that point we were always having a good time and enjoying ourselves. I never felt tired on it. You'd do a few episodes, have one off, do some more, have Christmas off. The only time Padders [Zoe actress Wendy Padbury], me and Patrick ever complained was over the first episode of *The Mind Robber* [1968], which was a three-hander for us. We said it was too much, so they made all the episodes of that story a couple of minutes shorter.

3 Jamie's battle cry was "Creag an Tuire" – but what does this Gaelic phrase translate as?

✗

I always tell people it's vodka and tonic!



"Creag an Tuire!", as given in John Prebble's book *Culloden* (1961), was derived from "Creag an Tuirc" – "the Boar's Rock", after the ancient rallying place of the Clan MacLaren.

You can't go round shouting "The Boar's Rock" at Redcoats! In *The Highlanders* [1966-67], I played Jamie with a Gaelic lilt. But once [producer] Innes Lloyd asked me to join the series, I realised the accent wasn't very emotional or dramatic. I needed something more urgent and exciting, so I watered it down to what I call 'TV Scottish'.

4 Jamie appeared in all but seven episodes of the entire Troughton era – the six-part *The Power of the Daleks* and one other. Which one?

The Invasion [1968]? I had a week's holiday after Jamie got a bullet in the leg and they wrote me out?

✗

Some pre-filmed material was included in Episode Eight. It was *The Enemy of the World* Episode 4 (1968), when both you and Deborah Watling (Victoria) had a holiday.

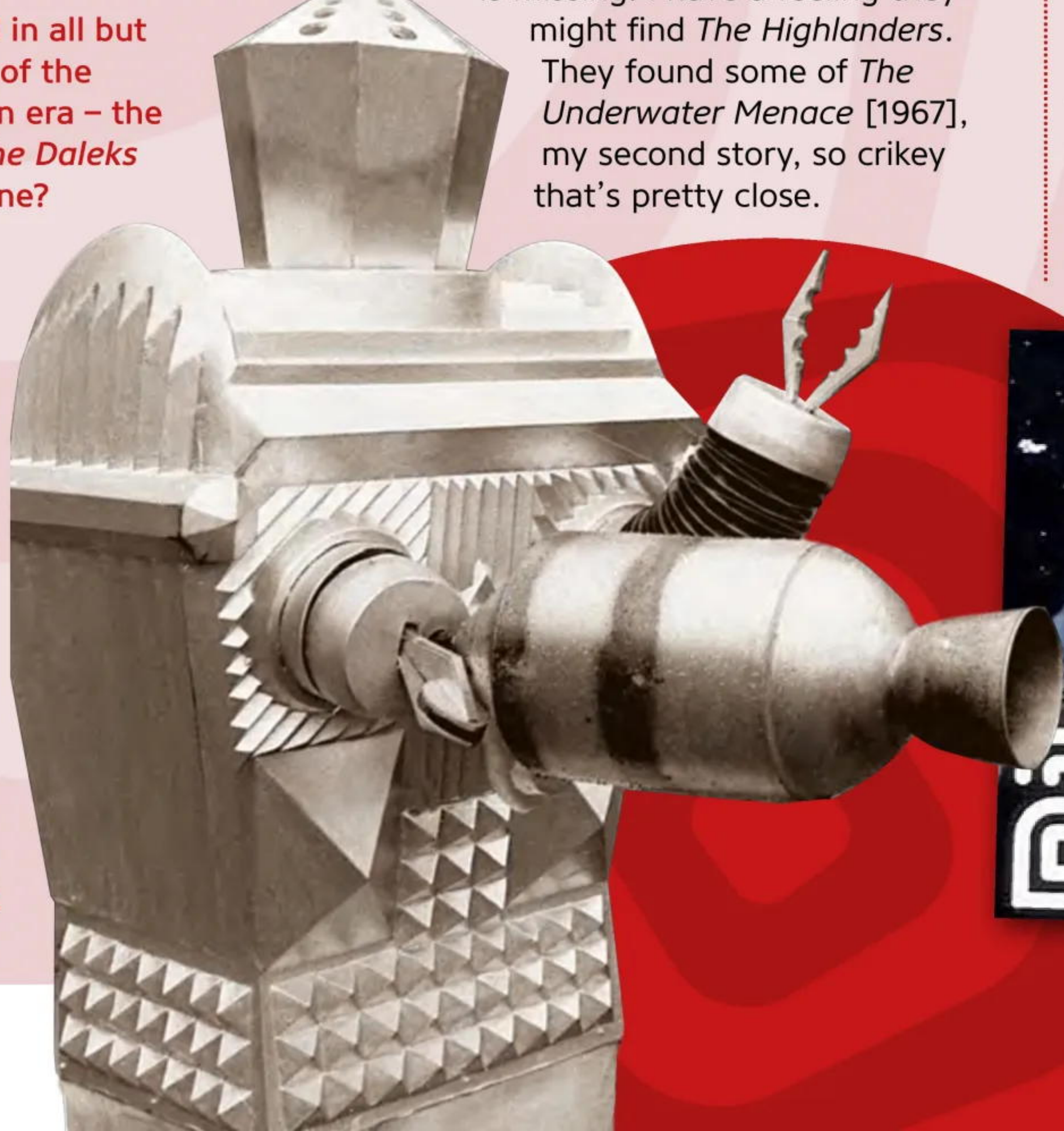
5 How many Troughton episodes are currently missing from the archives?

I was in something like 111 black-and-white episodes, so... about three stories' worth, roughly? Say, 18?

✗

53.

53?! I can't believe nearly half my stuff is missing. I have a feeling they might find *The Highlanders*. They found some of *The Underwater Menace* [1967], my second story, so crikey that's pretty close.



6 You've just novelised *The Evil of the Daleks* (1967), but which actress was briefly cast as Victoria about a week before Deborah Watling?

I'd heard of this but don't know the name.

✗

Denise Buckley.

I never worked with her, of course. She was contracted, I believe, but no one knows why she suddenly dropped out. Yes, for the book I went back to the scripts and the animated DVD, because I can't change the story or add a monster. Mainly it was me adapting the script from Jamie's point of view. We take it from the end of *The Wheel in Space* [1968], when we find Zoe hiding in the TARDIS and the Doctor shows her the Daleks with his 'Heath Robinson' mind dream machine. In the real world, BBC1 Controller Paul Fox had commissioned a repeat to fill the summer break, and every time I had a cocktail on holiday I'd say, "Cheers, Paul!"

7 Which Troughton serial was reshown in November 1981 as part of the BBC2 repeat season *The Five Faces of Doctor Who*?

The Krotons [1968-69].

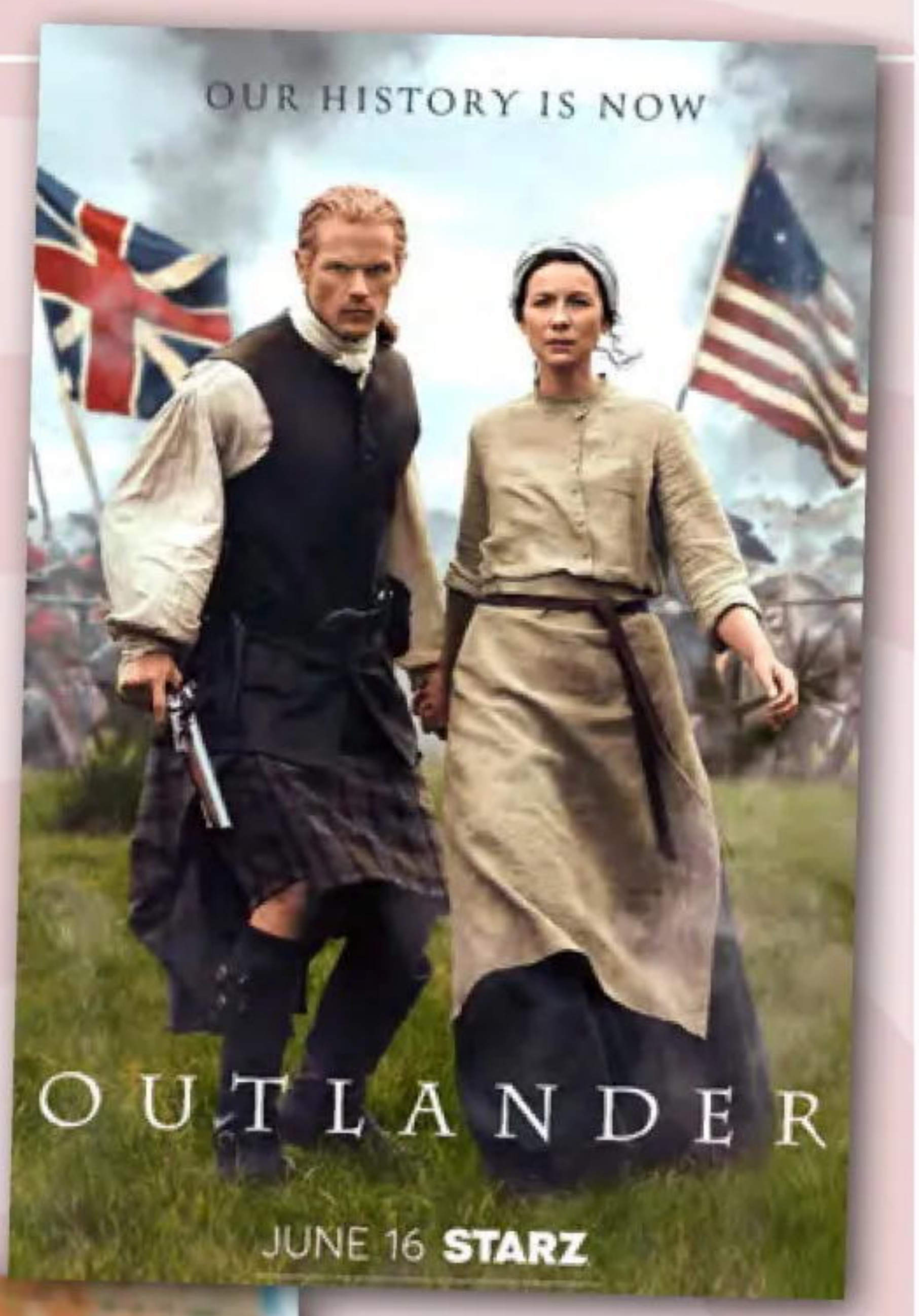
✓

They were like very tall boxes with little skirts round the bottom. They were huge, particularly compared to me and Patrick and Padders. They used to call us 'The Smallest Show on Earth' because of our heights.→

2
THE FIVE FACES OF DOCTOR WHO

MEMORY WORM FRAZER HINES

ariola
Frazer Hines
Punch And Judy Man
Who's Dr. Who?
Frazer Hines



8 You released the pop single *Who's Dr. Who?* [as sleeve above] in October 1968. But what was on the B-side?

✓

Punch and Judy Man.

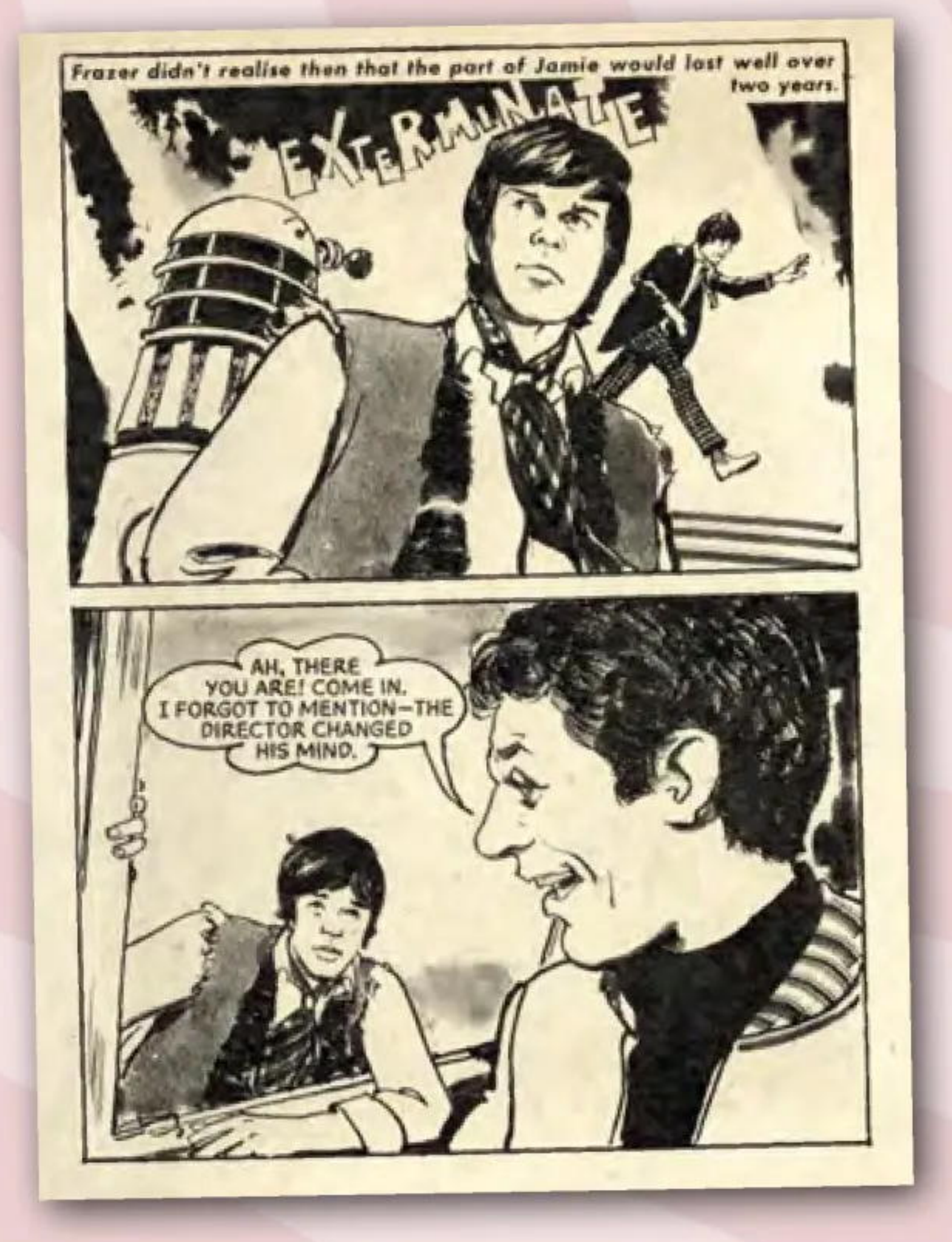
It was a much better record than the other side. All my pals who were radio DJs – Ed Stewart, Kid Jensen, Tony Blackburn – preferred *Punch and Judy Man* but weren't allowed to play B-sides. Mind you, my lead guitarist on *Who's Dr. Who?* was Jimmy Page, who was in The Yardbirds and went on to Led Zeppelin! To this day I'm surprised the BBC, with *Doctor Who* being a BBC show, didn't give me at least one crack at doing it on *Top of the Pops*. They had some terrible groups on!

9 Which teen magazine published your life story as a comic strip in spring 1969?

✓

Jackie.

My girlfriends in that, Meredith Wilson and Sandra Bright, looked exactly like them – I must have supplied *Jackie* with photographs. Oddly enough, most of the magazine stuff I did was with *Fabulous 208*. Their reporter Ann Wilson was beautiful. I think she quite liked me, and I quite liked her, but my agent warned me never to date a reporter because, if you fall out, it can make life difficult.


Frazer didn't realise then that the part of Jamie would last well over two years.
EXTERMINATE
AH, THERE YOU ARE! COME IN. I FORGOT TO MENTION—THE DIRECTOR CHANGED HIS MIND.

10 A late 1980s US rerun of *The War Games* (1969), and Jamie's friendship with WWI nurse Lady Jennifer Buckingham, inspired the hit time-travel TV series *Outlander*. But who wrote the original novels on which the series was based?

✓

Diana Gabaldon.

She sent me a signed copy of her first novel, *Cross Stitch*, in the early 1990s, when I was in *Emmerdale*. I said to David Cunliffe, Yorkshire TV's Head of Drama: "You've got to let me do this. I'll take six months off from *Emmerdale*, I could play Jamie Fraser, and we could shoot it in Yorkshire rather than Scotland." But he said it was too long and dreary. So I could have done it way back then.

I finally met her in Edinburgh for a Radio 4 thing and got her to sign my book to "The original Jamie!" She told me she watched *The War Games* and then... "I went to church the next day and all I could think about was your kilt and your legs and I had to get something down on paper!"

YORKSHIRE TELEVISION
Emmerdale

Above left: Frazer's 7" single *Who's Dr. Who?* (1968).

Above centre: Lady Jennifer Buckingham (Jane Sherwin) and Jamie in Frazer's last story as a regular, *The War Games* (1969).

Above right: A promotional poster for *Outlander* (2014-), a series inspired in part by Jamie and Lady Jennifer's friendship in *The War Games*.

Left: Frazer played Joe Sugden in *Emmerdale Farm* (later *Emmerdale*) between 1972 and 1994.

Below left: Frazer's life story was told in *Jackie* in 1969.

Below right: As Sir Fletcher Gordon in *Wentworth Prison*, a 2015 episode of *Outlander*.

FINAL SCORE...

6

That's not bad – I'm going back nearly 60 years! I've got to remember in black and white, not colour! **DWM**

Frazer's new novelisation of *The Evil of the Daleks* will be published by BBC Books on 26 October. *The Underwater Menace*, Frazer's second story as Jamie, will be released on Blu-ray and DVD on 13 November.

KEY TO SCORES

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5 to 1 out of 10: Recent Worm contact likely
0 out of 10: Alert – Memory Worm present!

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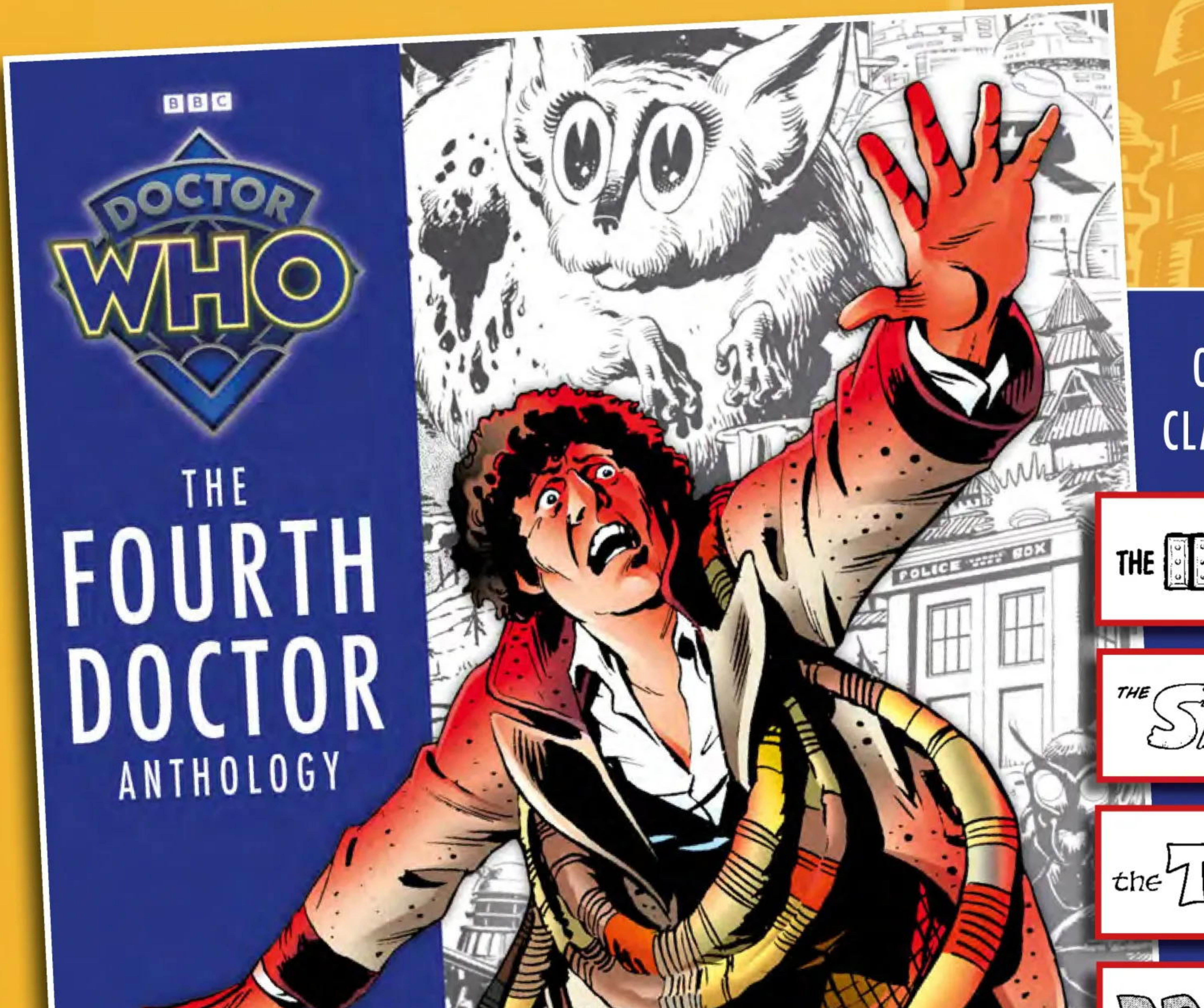

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THE BEAST UNLEASHED

“What a beautiful thing.” **Benjamin Cook** goes behind the scenes on the Whoniverse’s brand-new making-of show, to meet the cast and crew of *Doctor Who Unleashed*.

The taxi driver who drops me off, in the rain, outside a disused power station surrounded by TV trucks and catering vans asks me, not unreasonably, what the hell is going on here. “A mayonnaise commercial,” I tell him. (I panicked. I’m under NDA.) What I can’t say is that this mothballed, former coal plant deep in the Welsh countryside – at Uskmouth, near Newport – is harbouring monsters from outer space, a crashed rocket, a poor, vulnerable Meep, a Noble dynasty, and the last of the Time Lords. And where Time Lords and monsters tread, so now does *Doctor Who Unleashed* – a new behind-the-scenes spin-off series for BBC Three and iPlayer. It’s about to become one of your top two favourite TV shows.

“It is amazing what we get to do,” says Ally Francis, *Unleashed*’s cool, collected assistant producer, “but people have this idea that working in TV is all glam and showbiz. It’s really not.” She grins. “Except when it is. But since we started filming, we’ve been rained on, windswept… we’ve had something like three weeks of night shoots on Special 1” – this is the first 60th Anniversary Special, *The Star Beast* – “in a Wembley carpark, an Uskmouth power plant… and at least those are indoors. But we’re having the best time,” she assures me.

It’s 26 May 2022, and **DWM** is heading behind the scenes… on the behind-the-scenes. There are ‘DANGER! Demolition in progress’ and ‘KEEP OUT’ signs all over the Uskmouth site. As I walk up the drive, around a muddy patch of wasteland, a Tannoy system crackles to life, its metallic, Dalek-y voice piercing the empty silence with an unsettling warning: “You are under surveillance.” Maybe it’s something to do with *Doctor Who Unleashed*. (It isn’t, Ally assures me.) I keep walking.

“This is all part of the plan,” Russell T Davies, *Doctor Who*’s returning showrunner, tells me later. “When I came back, I wanted new *Doctor Who* – I wanted to deliver *Doctor Who* annually – and I wanted a behind-the-scenes show again. Absolutely, that was part of the condition.

“You go into edit suites and TV studios up and down the land,” he continues, “and you’ll meet editors and runners and boom operators who work in the industry because they used to watch *Doctor Who Confidential*.” This is the documentary series that arrived with the revival of *Doctor Who* in 2005 – broadcast on BBC Three immediately after each episode of the main show on BBC One – and lasted till 2011. “I can see why it disappeared,” says Russell. “There’s only so many times you can explain a green screen. But then a whole generation passes. A new generation comes along. I genuinely think, *it’s time*.”

The *Unleashed* team know they have big shoes to fill. *Confidential* looms large over the fresh, young upstart – and comparisons are inevitable. “I loved *Confidential* back in the day,” says Jo Pearce, *Unleashed*’s executive producer. “Actually, our head of production, Lucy Wo,

Above right: Steffan Powell, who presents *Doctor Who Unleashed.*

Right: *Doctor Who Unleashed*’s assistant producer Ally Francis with shooting producer/ director Jonathon Aiken.

Below: Team Unleashed! Left to right: Jo Pearce, Ian Durham, Owain Carbis, Steffan Powell and Ally Francis.

was a researcher on *Confidential*, so the connection's there. I thought *Confidential* was brilliant and actually quite groundbreaking, but I think where we are now, in 2023, Marvel, *Star Wars*, everybody does behind-the-scenes, so what *Unleashed* wants to do is take it to the next level."

"We're kicking behind-the-scenes up the arse," Russell agrees. "If you loved *Confidential*, you'll love *Unleashed*. This is so much a child of *Confidential*. But," he stresses, "*Unleashed* is also its own show, with its own identity. *Confidential* was more neutral. With *Unleashed*, we thought, *let's give it a voice, let's give it a focus, let's give it a presenter.*"

I find Steffan Powell, 34, sat in his trailer in Uskmouth Power Station car park, reading over his notes. Today's a big day, I say. "It's *Doctor Who*!" he exclaims. "*Every* day is a big day."

Hailing from Amman Valley, 15 miles north of Swansea, Steffan's Welsh tones and boyish enthusiasm (is he enjoying himself on *Unleashed*, I ask? "It's cracking! It's brilliant!" he replies, practically conjuring visible exclamation marks) will be familiar to listeners of BBC Radio (including Steffan's eight-year stint on Radio 1's *Newsbeat*) and BBC Sounds. As a gaming and culture correspondent for the BBC, Steffan has travelled the world, reporting from Glastonbury, Los Angeles, Tokyo, and Seoul. And now Uskmouth, in the drizzle. What's he done to deserve that? "This is what *Doctor Who Unleashed* is about: getting properly stuck in," he insists.

Did he grow up with *Doctor Who*? "If it was on, I'd sit and watch it," he says, "and I really enjoyed it, but I was a bit intimidated by the volume of the backstory – which is *brilliant*! The backstory's brilliant. But my brain didn't have space for it all. So I couldn't tell you exactly how many episodes the Cybermen have been in or when was the last time we saw Davros." But now he's fronting *Unleashed*, he's started a massive *Doctor Who* re-watch, kicking off with some 2008 David Tennant and Catherine Tate episodes. He's loving it. "The world-building is amazing. I'm losing myself in it. By the time *Unleashed* comes out, I'll be deep in the lore."

"Steffan is a brilliant journalist," says Ian Durham, *Unleashed*'s series producer and editor. "He has that kid-in-a-candy-store exuberance about him – and that is absolutely genuine – but he's also got that kind of journalistic nous. And he's a really nice guy. He's the viewer. As a viewer, we are vicariously enjoying everything through his eyes."

"As soon as I put forward Steffan's name, Russell was like, 'YES!'" remembers Jo. "Steffan is the nicest man off and on camera, and I think his manner just puts people at ease – he has a laugh with them."

"I love Steff," says Russell. "He's so brilliant."

And Steffan may be *Unleashed*'s secret weapon. "Sometimes being less informed about something is helpful, actually," he says. "We need to give hardcore fans and **DWM** readers snippets that they don't know – I'm trying to draw those bits out – but also make *Unleashed* accessible so people like me can come along and think, *oh wow –! I didn't know that!*"

Doctor Who Unleashed is being made, for BBC Studios, by Bright Branch Media. Established in 2019, the Newport-born production company is Jo's baby. "You know, we are a small Welsh indie working on this global brand," she says – Jo is Bright Branch's CEO, creative director and founder – "and I'm very proud of it. A lot of love has gone into making *Unleashed*. Quite rightly, the team has very high standards. The feedback we've had from all the execs, from Bad Wolf, from the BBC, has been lovely, but I'd be lying if I said I wasn't nervous about what the audience will make of it. We want to do right by the fans. We want to really give them an insight into *Doctor Who* that they won't get elsewhere."

You'll have seen Bright Branch's work before. They made a slew of behind-the-scenes online content for *Doctor Who*'s 2021 season – *Flux* – and the 2022 Specials. As well as making *Doctor Who Unleashed*, the Bright Branch team is responsible for making multiple unique assets (YouTube, Instagram and TikTok videos, DVD extras, *etc*) per episode. "That's a lot of original output," says Ian, who's worked in television for 25 years ("I've been a documentary-maker all of that time – for the BBC, Channel 4, all of that – but there was no way I was going to turn down *Doctor Who Unleashed*," he says). "While doing this, I've been watching other behind-the-scenes material from other big shows, and they're very manicured. They feel very managed. Whereas we're all about capturing those completely unplanned magic moments."→

"EVERYBODY DOES BEHIND-THE-SCENES, SO WHAT *UNLEASHED* WANTS TO DO IS TAKE IT TO THE NEXT LEVEL."
JO PEARCE

DOCTOR·WHO
CONFIDENTIAL
DOCTOR WHO
CONFIDENTIAL

Above: *Doctor Who Confidential*, which ran from 2005-2011 was the show's first behind-the-scenes series.

Above right: Jo Pearce, *Unleashed*'s executive producer and Ian Durham, series producer and editor.

Below: *The Star Beast* (2023)'s director Rachel Talalay on set with David Tennant.

Above left: The young Jonathon Aiken meets the voice of the Daleks, Nicholas Briggs... and aged 13, gets an autograph from Amy Pond actress Karen Gillan.

Above right: Jonathon finds an Ood head in the prop store.

Below: Ruth Madeley (UNIT's Shirley Bingham) and David Tennant share a moment on set at Uskmouth Power Station, during filming of *The Star Beast*.

→ Much of the responsibility for capturing that 'unplanned magic' is down to the aforementioned Ally and her partner in crime, Jonathon Aiken, *Unleashed*'s shooting producer/director (or 'shooting PD' in the biz). An experienced camera operator and drone pilot with an impressive list of TV credits (he once shot a VT with Gyles Brandreth for *The One Show*, dressed as a gorilla), Jonathon is also one of us: a fully paid-up, card-carrying *Doctor Who* fan. "I will regret saying this," he begins, "but there was even a birthday – 2007, I think? – where I asked for a proper little David Tennant suit. I was nine years old." (Later, Jonathon sends me photos of himself, aged ten, meeting the voice of the Daleks, Nicholas Briggs, and getting Karen Gillan's autograph aged 13.) He's also one of those people who works in TV because he watched *Confidential* as a kid. "As much as I love *Doctor Who*, I was even more interested in the making of the show. It's like... when you watch a magic trick, but what you actually want to know is, *how did they do that?*"

In the cavernous belly of Uskmouth Power Station, it's all go. Dedicated to making their behind-the-scenes show unmissable TV, the *Unleashed* team have invited two British comic legends – and **DWM** alumni – along today: writer Pat Mills and artist Dave Gibbons, whose 1980 strip *Doctor Who and the Star Beast* has inspired Russell's 2023 TV adaptation. "I'm genuinely scared," confesses Dave, as Ally and Steffan walk him and Pat to set (all filmed by Jonathon), "because I'm going to meet these weird beings that I'll wish I'd never thought of."

> **"AS MUCH AS I LOVE *DOCTOR WHO*, I WAS MORE INTERESTED IN THE MAKING OF THE SHOW."** JONATHON AIKEN

"You'll only have yourself to blame," jokes Steffan.

"It's Pat," says Dave, laughing, "he made me do it. 'Draw this, Dave.' 'I don't want to.' '*DRAW IT!*'"

"Pat and Dave are such a huge deal, we had to do this," Ally tells me. "Pat lives in Spain, so we've flown him over. David Tennant is *so* excited. That's the beauty of having someone as the Doctor who really knows the history and is genuinely a fan. He's come up to me a few times in the run-up to today to check it's still happening." ("What are Pat and Dave like?" David asked Ally earlier, before the *Unleashed* cameras started rolling. "Very chilled," she assured him. David: "Well, I'm not! I've got my Sharpie. I want them to sign my graphic novel.") "I have to say," adds Ally, "David is incredible in *Unleashed*. We're so lucky."

DWM chats with Pat and Dave over the page, but on set in Uskmouth, in a dusty corner of the Turbine Hall, *Unleashed* are capturing one of those 'magic moments': Pat and Dave, coming face to face (or face to fur) with their 'Most-High' creation (or, as Ian tells the Meep, "You're going to meet your parents!"). I won't spoil how it plays out – you'll have to tune in to BBC Three – but Pat and Dave's Meep encounter delivers one of the most genuinely touching parts of *Unleashed*'s first episode. Another is David's charming, but unashamed, fanboying over Pat and Dave. This is a slickly-made spin-off setting out its stall: *Unleashed* isn't afraid to show how much *Doctor Who* means to the people who make it, who star in it, and who inspire it.

But *Unleashed* doesn't shy away from addressing some of the more unsettling aspects of making *Doctor Who* either. The opening episode features an interview with Yasmin Finney – playing Donna Noble's daughter, Rose – who is disarmingly frank about the challenges of shooting one particular scene. True to its name, *Doctor Who Unleashed* doesn't hold back. *Unleashed* has got bite. That's a making-of show we can get behind.

"So many other behind-the-scenes shows are retrospective," says Jonathon, "and really only about selling the franchise. They're not actually *about* behind the scenes; they're actors saying, 'This was great, that was amazing, watch our show.' There is a *bit* of that on *Unleashed*, but it's a tiny part of it. What's good about *Unleashed* is feeling like you're actually there while it's happening. You see the stories unfolding in front of you."

POLICE
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USE OF PUBLIC
PULL TO OPEN

Above: David chats with Steffan, on location in Camden for *The Star Beast*.

Below: The crew of *Unleashed*.

"Also – and this is actually true – everyone on the *Doctor Who* crew is so bloody lovely," says Ally. "We've been here so much, they see our faces every day, and they understand what we're doing. They really help us. And they care deeply about what they're making. They understand how cool it is that we get to make TV all day."

Ask Jo what part of *Unleashed* she's proudest of, and she replies: "The warmth, I think, is really important – in the show, but also in our crew. The kindness in our team. Every single person who works on *Unleashed* is fundamentally brilliant at their job, but also they're kind through and through. Ally is wonderful with everyone. She's such a great assistant producer. Jonathon's camerawork in this has been amazing. Also, his – and Owain [Carbis, *Unleashed*'s assistant editor]'s – love for *Doctor Who*, since childhood, runs through our whole show. It's been a guiding light. And the experience of Ian, who is renowned here in Wales for making brilliant documentaries, has been fundamental to shaping *Unleashed*. Honestly, we've assembled the most amazing team."

Back in the power station, Steffan is recording a sign-off to his segment with Pat and Dave. "Maybe this set visit will inspire you to write another *Doctor Who*," he suggests.

"You never know," says Pat. "Nothing's impossible."

"All of space and time is there for the plundering," Dave readily concurs.

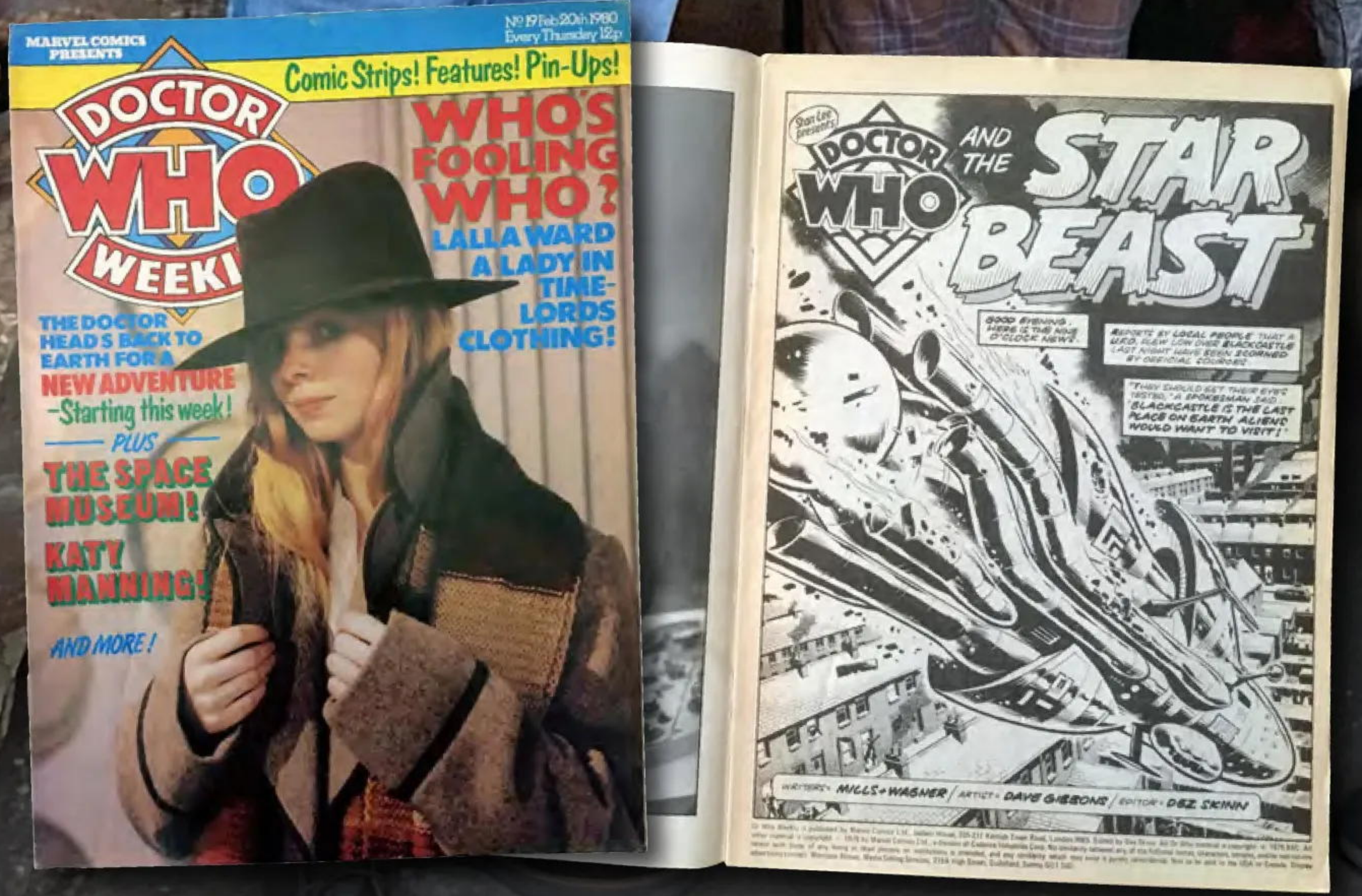
For David Tennant, it's been a blast: "Today has surpassed expectations," he says to the *Unleashed* team once Pat and Dave have headed back to their hotel. "Thank you so much for making that happen." They say never meet your heroes ("It was like something off *This is Your Life*," Catherine Tate joked earlier, watching David greet Pat and Dave), but "they were both so lovely," enthuses David. He's like a little boy whose dreams have come true.

"That was such a treat," he reiterates. "For Pat and Dave to come on set and be so enthusiastic about what we're doing was wonderful, and *Unleashed* really went that extra mile. As someone who enjoys comic books generally, but particularly Pat and Dave's *Doctor Who Weekly* strips, it meant so much. I'm indebted to *Unleashed*." Least of all for the *Doctor Who Weekly* they gave him to get Pat and Dave to sign on camera. "Hang on, I had my own graphic novel that I'd brought with me too," insists David, laughing, "which I then got signed in private afterwards. C'mon! I'm a fan."

A fan? Then we might know a brand-new, behind-the-scenes spin-off show that David will *adore*. "I would have loved *Unleashed* as a kid," he agrees. "I mean, I love it *now!* And it'll inspire so many kids to want to do... well, *this*," he says, gesturing around the disused Uskmouth facility now teeming with action: lights, cameras, a mighty rocket, and a dedicated TV crew bringing one of David's favourite boyhood stories to life. After all, *Doctor Who* is the show that inspired him to want to become an actor, right? "Absolutely. Yeah, so the Twenty-Second Doctor or the next showrunner could well be a ten-year-old who'll be tuning in to Episode 1 of *Unleashed*," says David. "And isn't that a joy?" **DWM**

***Doctor Who Unleashed* starts this November on BBC Three.**

STAR MAKERS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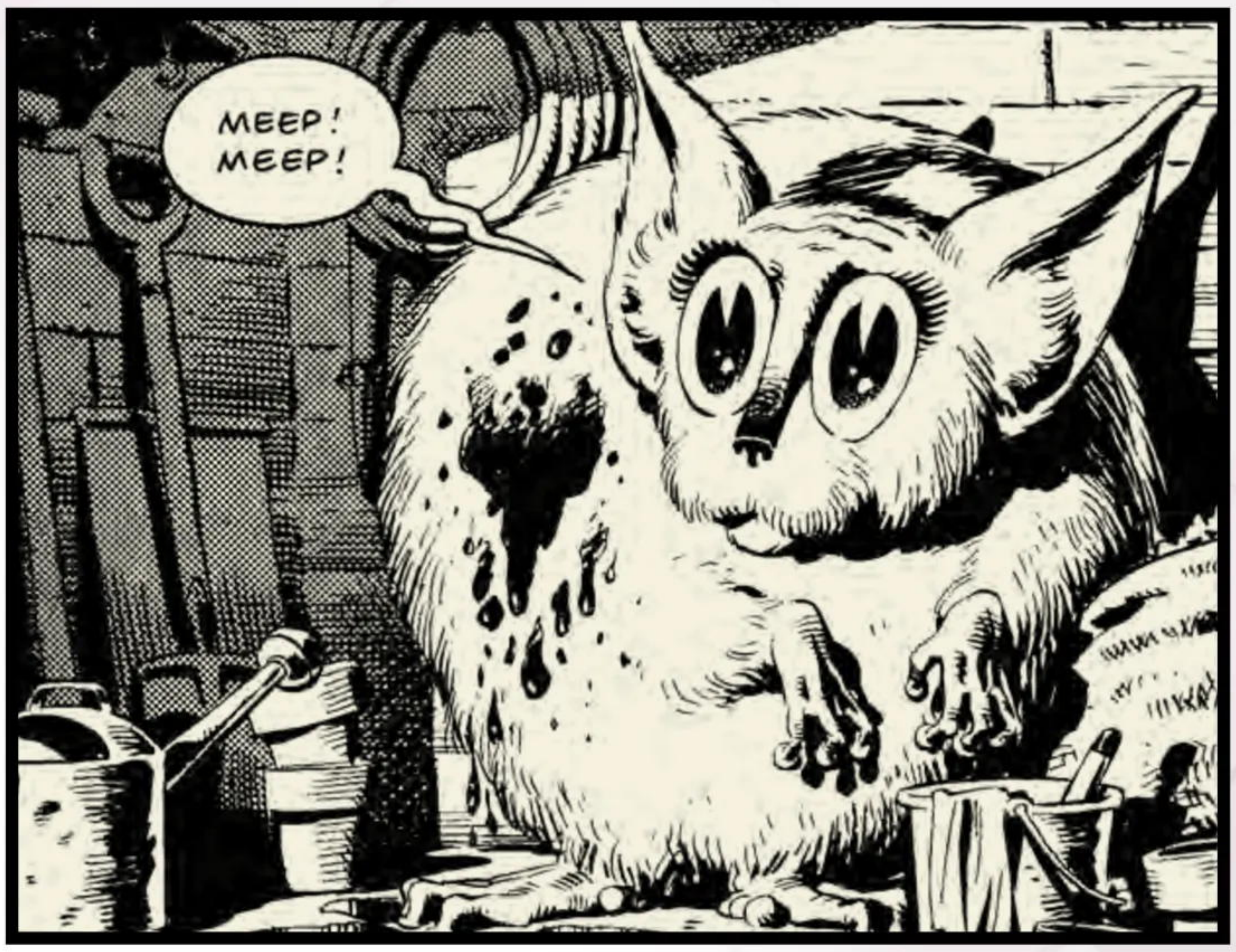
"THEY SHOULD GET THEIR EYES TESTED," A SPOKESMAN SAID. "BLACKCASTLE IS THE LAST PLACE ON EARTH ALIENS WOULD WANT TO VISIT!"
WRITERS: MILLS + WAGNER / ARTIST: DAVE GIBBONS / EDITOR: DEZ SKINN

Comic book legends **Pat Mills** and **Dave Gibbons** – and two of their biggest fans, **Russell T Davies** and **David Tennant** – tell **Benjamin Cook** why it's *The Star Beast*'s time to shine.



When I catch up with Pat Mills and Dave Gibbons, they're still raving about their day on set, at a cold, wet Uskmouth Power Station, with spin-off show *Doctor Who Unleashed* (see pages 30-33). "It was really quite something," says Pat. "A bit overwhelming, actually."

"We were so well looked after," says Dave, "and absolutely thrilled by what we saw. It's incredibly flattering, all the attention we're getting."

Well, let's give them some more. Pat, now 74, is the 'godfather of British comics', creator of *2000 AD*, and a major player in the development of *Judge Dredd*. Dave, also 74, has depicted the adventures of Superman, Batman, Dan Dare, Green Lantern and scores of other legendary characters, but is best known for co-creating – with writer Alan Moore – landmark 1980s comic *Watchmen*.

And together they're responsible for one of the most fondly remembered **DWM** comic strips ever: 1980's *Doctor Who and the Star Beast*.

We were called *Doctor Who Weekly* back then, and Russell T Davies was an avid reader from Issue 1. He was 16, almost 17, when *Doctor Who and the Star Beast* hit newsstands. Forty-two years later, he became *Doctor Who* showrunner for the second time, and he knew that his first episode back had to be a TV adaptation of Pat and Dave's beloved strip. "The Meep!" exclaims Russell. "I love that story. I love it, I love it. It's 2023 now, and Donna is married, she's got a kid, so it should be a real family adventure, and that's what *Doctor Who and the Star Beast* is: two kids find a monster in their shed, and it's the most hilarious monster ever. A furball! Also, the story fits the Doctor meeting Donna again: the Doctor integrating himself with an Earth family and getting caught up in adventure. It is the best story in the world. Sometimes I think, *there's no better story*."

"I had no clue that Russell was adapting it," says David Tennant, laughing gleefully, "so when I first got the script –!" Another happy chuckle. Then he composes himself. "An email pinged through, the first Special script arrived, and I looked at the front page and it said, 'Based on *The Star Beast* comic strip. Written by Pat Mills and John Wagner. Drawn by Dave Gibbons.' I couldn't believe it. I was absolutely gobsmacked. Then for it to be really quite a loyal adaptation in many ways... that was glorious."

"Too many space comics – they rot your brain, you know!" schoolgirl Sharon warns her best mate Fudge in the strip's opening instalment, moments before discovering a green trail of alien slime leading to... a garden shed. Did David really risk brain rot and read *The Star Beast* as a kid? "Oh God, yes, I'm not making any of this up! I remember that early run of *Doctor Who Weekly* strips very, very clearly. It was a very evocative time in terms of nostalgic memories for me. *The Iron Legion*. *City of the Damned*. *The Star Beast* in particular. The comic strips were better than the telly at that time."

In fact, Pat and his writing partner John Wagner submitted several story ideas to the *Doctor Who* production office in the late '70s/early '80s. (Only one, *The Song of the Space Whale*, was commissioned, but – after a lengthy, difficult development process – it was subsequently dropped.) Aware of these rejected pitches, Dave, who had been invited to draw the lead strip in 1979's hottest new space comic, *Doctor Who Weekly*, suggested Pat and John as writers and the pair went on to script four eight-part strips based on their unmade TV stories.

All four of their *Weekly* strips are credited to both Mills and Wagner, although they wrote them separately: Pat penned *Doctor Who and the Iron Legion* (Issues 1-8) and *Doctor Who and the Star Beast* (Issues 19-26); John scripted *City of the Damned* (Issues 9-16) and *Doctor Who and the Dogs of Doom* (Issues 27-34). And they're the stuff of legend...

Hi Pat, hi Dave. We're approaching DWM's 600th issue. You both worked on the mag from Issue 1. You're a big part of why DWM – why all of us – are still here. So first off, thank you.

Dave: "You're welcome. And it's amazing that the magazine is still going after almost... what did you say, 600 issues?"

And now – who'd have thought it – *Doctor Who and the Star Beast* is being adapted for TV.

Dave: "Well, that's gonna shift a few issues of the magazine."→

Opposite page: David Tennant on set at Uskmouth Power Station, with VIP visitors Dave Gibbons and Pat Mills... and the opening page of *Doctor Who and the Star Beast*, in *Doctor Who Weekly* Issue 19.

Above: Awww! The adorable Meep, as drawn by Dave Gibbons in *Doctor Who Weekly*...

Below: ... and the Meep on TV, in 2023! With Rose as portrayed by Yasmin Finney in *The Star Beast*.

> "I THINK *THE STAR BEAST* HAS STOOD THE TEST OF TIME. IT TUGS AT YOUR HEART STRINGS. AND THERE'S SOMETHING ABOUT THE WHOLE MEEP THING." **PAT MILLS**

Above: Dave, David and Pat meet on *Doctor Who Unleashed*.

Below left: *Doctor Who Weekly* issue 1, with the free transfers.

Below right: Comic book and live action Wrath Warriors.

→ **Were you surprised when you were approached about this?**
Pat: "Completely surprised. A BBC producer got in touch. It came out of the blue."
Dave: "It was a very uncomplicated, very positive enquiry, which isn't the sort of thing you're used to in comics, you tend to be ridden over a bit roughshod, so to have somebody be respectful and polite enough to say what they wanted to do, and ask us how we felt about it, and to talk about renumeration for it –"
Pat: "Which helps."
Dave: "– you think, *yeah, maybe these guys' hearts are in the right place*. The word is *respect*. They've been so respectful of what we tried to do."
Pat: "It was so different to most of my experiences [with screen adaptations of his work]. It's all we want, is just a little bit of respect. And we got more than that. You saw on our day on set, it was wonderful."

The director, Rachel Talalay, was so thrilled to meet you. "This is legendary," she kept saying. "Absolutely legendary." Also, I overheard her telling you: "The comic works so well, I wanted to make sure we're honouring your vision."
Dave: "She was doing more than that: what she's done looks amazing. Even better than the images in my head."
Pat: "She's taken the writers' vision and made it work. That's what Dave does."
Dave: "They've been so faithful to the comic. It's very true to the spirit of it."

Rachel said that Russell is "contemporizing it, not changing it". But had you been braced for hefty changes?
Dave: "Having seen what Russell's done before – I've followed his work for many years – I felt very confident it would be a sensitive treatment of our original."
Pat: "*The Iron Legion* has, in the past at least, overshadowed this story, but I think *The Star Beast* has equally stood the test of time. It tugs at your heart strings. And there's something about the whole Meep thing. But I've heard it's 55 minutes, so I'm guessing the bit where the Doctor is a human bomb is not in the TV version? That's OK. But I'll miss the 5A bus [which the Doctor uses to escape the Wrarth Warriors, in the comic]."

The bus is… it's not a bus anymore.
Pat: "OK, interesting. What is it?"
Dave: "[*to me*] You don't have to tell him, son."
Pat: "What about Sharon and Fudge – are they in it?"

Fudge is. But Sharon's role is taken by the Noble family – particularly Donna's daughter, Rose, played by Yasmin Finney.
Pat: "Oh, that's wonderful. We saw Yasmin on set, didn't we? She's amazing! There's a warmth about all this that I remember with the original [2005] series, with Rose [Tyler]'s family, this dad who, I recall, was a bit of a loser and mum was kind of tough, kind of *EastEnders*-y but something else, and they were all written so well. I'm assuming there's a similar emotional dynamic in this. For me, it's the emotion that Russell brings. Extraordinary things happening to ordinary, decent people – who are sticking together, trying to do the right thing. The domestic *and* the fantastic."

"IT JUST FELT RIGHT"

In October 1979, David Tennant bought **Doctor Who Magazine**'s very first issue ("the one with the free transfers," he notes). It was a seminal moment. "I remember thinking, *well, this is what I've been waiting for my entire life*," he says. He was eight years old. "It blew my mind. There had been *Doctor Who* comics before, I remember them from *TV Comic* back in the day, but they'd always been a bit scrappy and slightly shoddy – no offence to those who I'm sure worked very hard on them. But suddenly with *Doctor Who Weekly*… well, it was a Marvel comic strip, it was *that* quality, like a different level. It looked great.

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FANTASTIC FIRST ISSUE
THE DALEKS ARE BACK!
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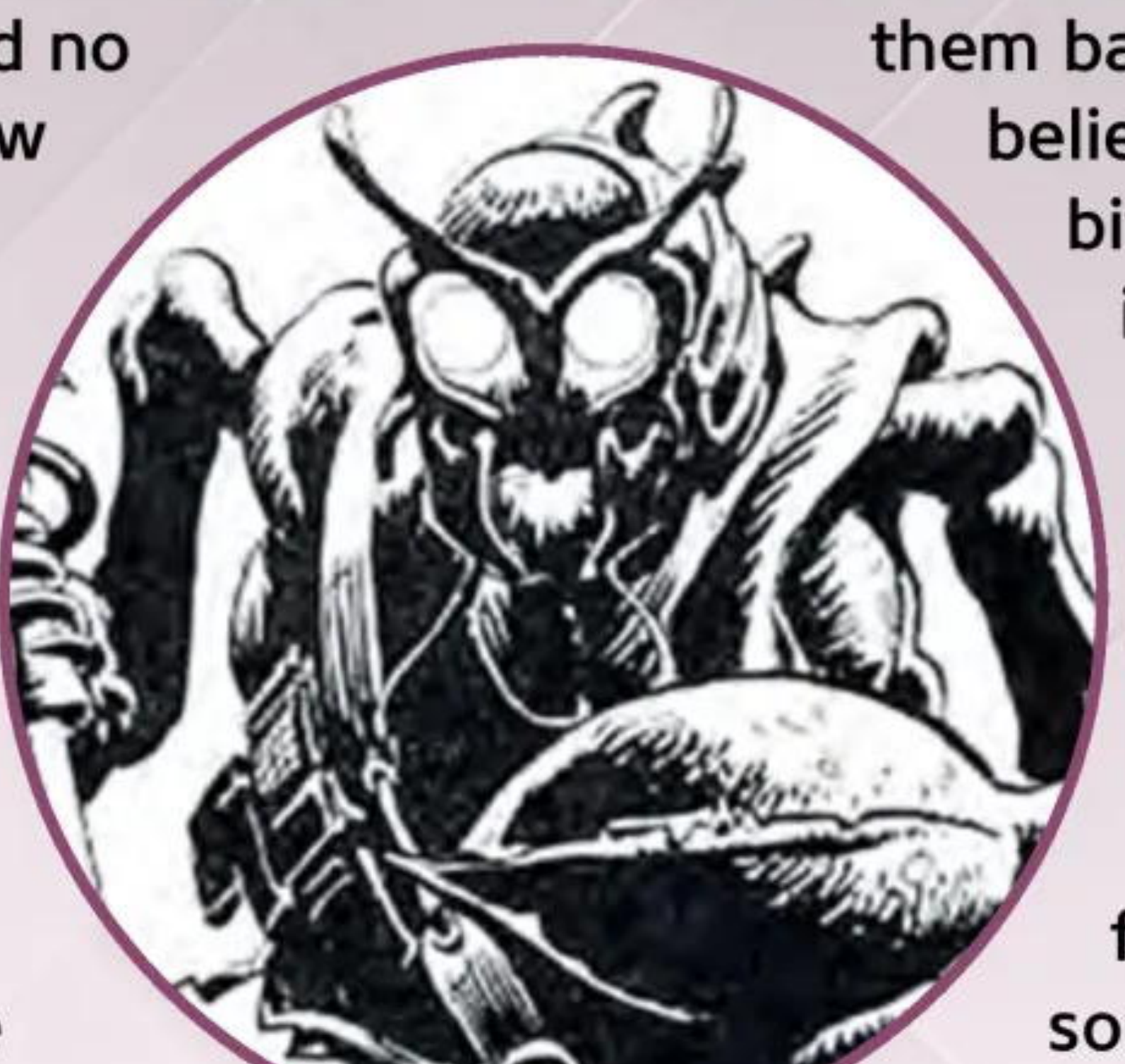
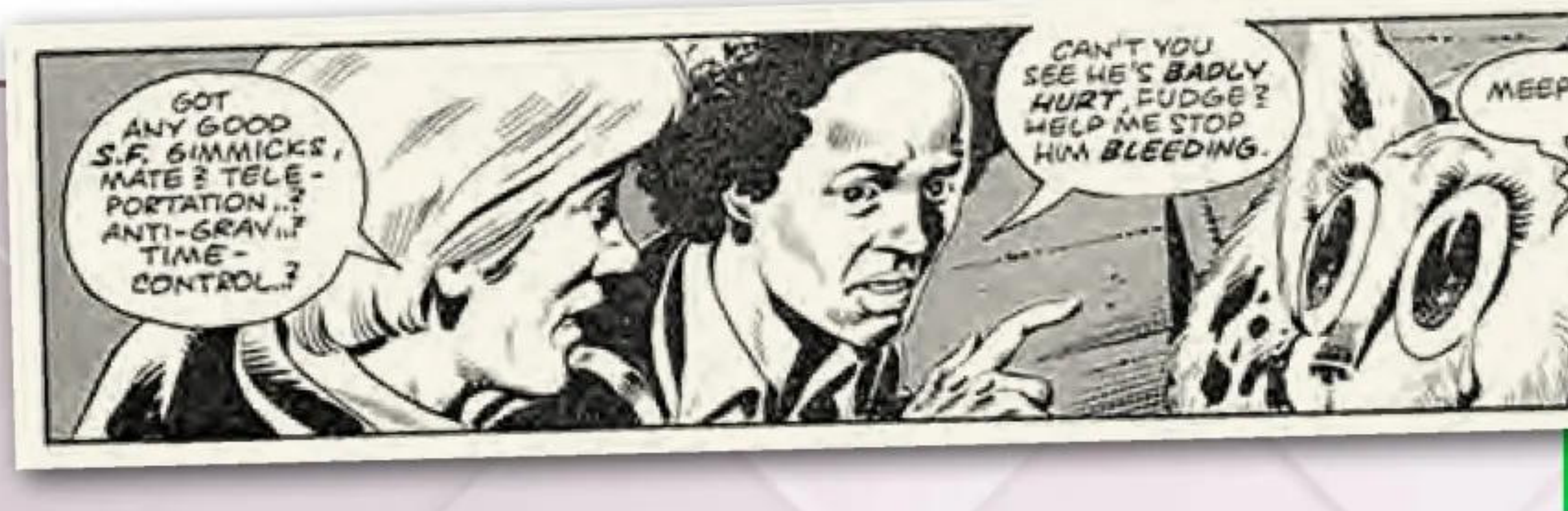
PRIZE-WINNING COMPETITION INSIDE

"It was the first time that a *Doctor Who* comic strip felt, to someone who loved the show, like it got the measure of the source material. It represented the TV show that it came from. The Doctor was recognisable. It took the source material seriously, as eight-year-old me believed it had to be taken. The *TV Comic* strips always felt a little bit like they were made by people who had no idea what the show was; like they were done by a committee. The *Doctor Who Weekly* strips just felt right. As a kid, I loved them. They were stories that you could imagine being on the TV, if the TV show had a multi-million-pound budget.

"Pat's an amazing writer. And Dave's a great artist, isn't he? What was nice was him being enthusiastic to see his designs being shamelessly ripped off – 40 years on! The Meep is a beautiful design. As are the Wrarth Warriors. So of course we didn't change them barely at all. I believe there was a bit of a journey in designing particularly the Wrarth Warriors, where the Art Department went kind of far from the source material but then ended up coming back to it, because they couldn't better it. Dave drew everything so beautifully. And Pat and John's stories carried you along."




GOT ANY GOOD S.F. GIMMICKS, MATE? TELE-PORTATION...? ANTI-GRAV...? TIME-CONTROL...?
CAN'T YOU SEE HE'S BADLY HURT, FUDGE? HELP ME STOP HIM BLEEDING.
MEEP!

Which is what your *Star Beast* strip did too.
Dave: "We had this idea of some vast, intergalactic event and it boiling down to a shed in the backyard of a two-up two-down British house. I think to come back to a very recognisable England, and a pretty down-at-heel working-class England, was a location that hadn't really been featured before. And to put in the middle of that some really fearsome intergalactic terrors..."
Pat: "The tone of the TV show at the time was... not just set on other worlds, but some of them were... how can I put it? Um, not easy to absorb. And they were slightly losing that younger audience. The stories were becoming more complex. But we were like, 'Well, we can do what we want here, because it's a comic book and no-one really cares.'"

David Tennant says that your *Doctor Who Weekly* strips were "better than the telly at that time".
Dave: "What a nice man."
Pat: "I like him."

He read *The Star Beast* as a kid. Forty-odd years later, he's playing the Doctor in the TV adaptation. That's mad.
Dave: "Yeah, look how he's thrown his life away."

Did those *Doctor Who Weekly* strips feel groundbreaking to you at the time?
Pat: "I'd like to think so, yeah. There was a sense we were doing something mildly groundbreaking, and no-one was telling us not to. Also being able to say things like, 'Let's have a black companion for the Doctor.' [After *The Star Beast*, Sharon travelled with the Doctor for several more **DWM** comic stories, becoming the first character of colour to be a recurring *Doctor Who* companion in any medium.] It was really important at the time, because black characters rarely featured in British comics."
Dave: "I'm very proud of the fact that we gave the Doctor a young, black female companion."

Only 27 years before the TV show did.
Pat: "Whereas now it's making a point of celebrating diversity. And we have to keep on doing it, because there's still a bit of an imbalance in some areas. Yeah, the more diverse the characters the better. In the case of Sharon, I also wanted to capture that British, *Grange Hill* feel. I was a huge fan of *Grange Hill*."

The comic starred the Fourth Doctor as played by Tom Baker. From what you saw on set, how do you think David's Doctor measures up?
Dave: "I know the Doctor is always larger than life, but there's something about them both that's *particularly* larger than life. Tom Baker brought a manic energy to the Doctor. From the point of drawing him, he's an absolute gift, because he's got the curly hair, the big nose, the double chin, and a huge, huge grin. I've never drawn David Tennant, but he's got that same animated quality – exaggerated, funny, ridiculous, clownish – but also at the heart of it something quite hard and serious."

"I'M VERY PROUD OF THE FACT THAT WE GAVE THE DOCTOR A YOUNG, BLACK FEMALE COMPANION."
DAVE GIBBONS

Let's talk about the Meep. You finally met your creation in the flesh. How was that?
Dave: "Surreal. It's a dream come true."
Pat: "It was actually quite emotional. I didn't hide my feelings very well."
Dave: "It's incredible when you see something that you've laboured over in print appear in three-dimensional reality. The Meep had such a presence on set – such believability. Like something that's got a life of its own."
Pat: "Yeah, no messing around, that's the Meep."

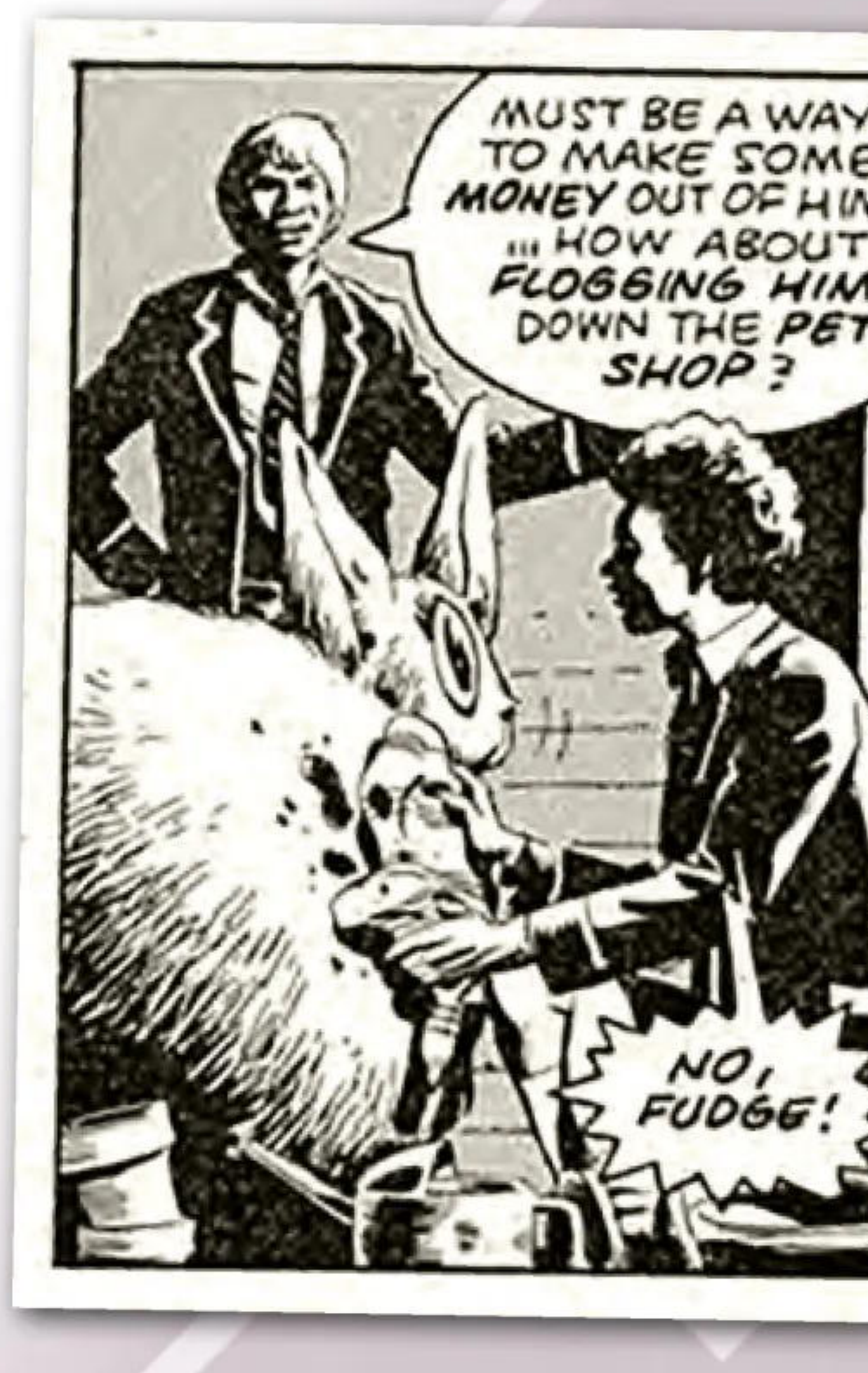
How did you dream up the Meep?
Pat: "It came together very naturally."
Dave: "We described it as – and we both knew it was supposed to be – a cuddly furball, but I'm wondering if we based it on something...?"
Pat: "Well, it was partly based on guinea pigs, because I had this guinea pig as a kid and the noise it made was this 'meep, meep, meep' – which is the sound of the Meep. As I got home from school, this guinea pig would hear my footsteps and start going 'meep, meep'. Of course, guinea pigs have a certain viciousness about them too. Then I remember – get the violins out – my guinea pig died –"
Dave: "Oh Pat, don't put yourself through it, mate."
Pat: "– so my mum got me another one, and the neighbour's kid picked it up and dropped it, so that one died as well."

... what a lovely story, Pat.
Pat: "After that, we decided no more guinea pigs."
Dave: "[*showing me a photo on his phone*] That's my cat. Millie. Princess Millie."

She's the spit of the Meep!
Dave: "The resemblance is uncanny."

Is that why you picked her?
Dave: "No, we had another Maine Coon cat, it was a darker colour, and then we got this one. But she's weird. Like, she gets pink ears when the light shines through them. The Meep on set made me think of Millie. To see the sunlight coming through the Meep's pink ears... like, whoa. It's astounding."
Pat: "And we saw the Meep's spaceship. It's glorious."
Dave: "Again, it's a great design."

Well, it's inspired by *your* work.
Pat: "Yeah, but I'm only used to seeing it from that opening page of the comic [showing the Meep's ship spiralling through the sky] –"
Dave: "Yes, kind of side on."
Pat: "– but we saw it from every different angle."
Dave: "And that steelworks set was vast. And real! I was in awe. Also, it was a good cardio workout, climbing all those stairs [at Uskmouth Power Station]."
Pat: "It seemed to me like the set of a major movie. The scale of this production... I was quite gobsmacked. This is a quantum leap forward [from the comic]."
Dave: "But like the comic, I think it's being made *by* fans *for* fans." **DWM**


MUST BE A WAY TO MAKE SOME MONEY OUT OF HIM ... HOW ABOUT FLOGGING HIM DOWN THE PET SHOP?
NO, FUDGE!

Above left: Sharon and Fudge make a friend in *Doctor Who and the Star Beast.*

Above: Steffan Powell interviews Pat and Dave for *Doctor Who: Unleashed.*

Below: "No, Fudge!" Fudge has a very bad idea, in the comic strip.

EFFECTIVE MANAGEMENT

Matt Nathan is VFX editor on the forthcoming special episodes and new series of *Doctor Who*. He tells **Simon Guerrier** how he manages the magic we see on screen.

"I was 11 in 2005," says *Doctor Who*'s VFX editor Matt Nathan. "We used to get a TV guide delivered where we lived in Derby, and I remember the cover saying something like '*Doctor Who* is back!' I didn't know what that was but my Dad thought I'd like it so I watched the first episode, *Rose* – and that was it, I was a fan. It's an incredible episode. I loved everything about it – the excitement, the silliness and the way it was all so intriguing. I'm still watching."

This love of *Doctor Who* in part informed Matt's choice to study film at Nottingham University. "But I had no idea how to get into the industry. I worked as a teacher and then with kids in care, but it wasn't really what I wanted. Then a friend from uni told me about a job coming up as a VFX scanning technician – and I got it! I was taken on for six months, learning to create 3D models of actors and props; those models then went off to VFX companies for putting into scenes. It was amazing: I had the opportunity to work on bits of *The Flash* and *Aquaman* movies, and the TV show *The Sandman*. I was an assistant editor on a reality TV show and then *The Swimmers* for Netflix. I always had an interest in visual effects so was often being given tasks to do with that. Then I got a job on *Matilda* as VFX assistant editor, and then *Doctor Who* took me on as full VFX editor."

THE SWIMMERS
NETFLIX | NOV 23

Matilda
NETFLIX | DECEMBER 25

What have you been doing on *Doctor Who* today – Wednesday, 16 August 2023?

This morning we had a post-production tone meeting for episode six of next year's series, going over the specifics of the VFX. [Executive producer] Russell T Davies is very involved in how we develop the look of each episode. We've also been finessing one sequence in the second Special for later this year, *Wild Blue Yonder*.

Production on the three specials started in May 2022, so when did you join the team?

Early July 2022 – they'd completed recording on Specials One and Three, and still had some of Special Two left. I was originally on a 10-week contract but they asked me to stay on and I'm still here.

Matt's To Do List
DOCTOR WHO

Who else is on the team with you?
There are two assistant editors: Emily Lawrence and Joe Keirle. Chris Thomas is our creative VFX editor who does the more complicated temps – temporary effects – that go into the initial cut of episodes for the execs to see. I have an assistant VFX editor, Catrin Rees, and at the moment we also have a post-production trainee, Millie Goadby, helping us out. As you can imagine, *Doctor Who* is a VFX-heavy show so there's always lots to do.

Where does the VFX editor's job start? Are you on set during recording?
Not so much on *Doctor Who*. For some episodes shot this year – which you'll see in 2024 – I went on set to talk to the directors and the editor. For the Specials my work was really all behind the scenes in post production.

What does the job involve? You mentioned temp effects...
A VFX editor will sometimes do some temp work, selling what the episode will look like and giving the VFX vendors direction on the way things should go. I really love getting to do temporary VFX. But most of the job is managing the in and out of VFX shots going to particular vendors. I liaise with a lot of different people, making sure that everyone is clear about what's wanted. It's a great pleasure to work with so many individuals who are all so passionate about making this show the best that it can be. I also work to ensure my database is as functional and useful as possible, I love all of that, too!

What advice would you give to someone who wants to be a VFX editor?
You probably need a type A personality – being hyper-organised is very useful. Then learn how to use Adobe After Effects and Avid Media Composer. A bit of colour-grading software DaVinci always helps, too. With that, you're good to go.

On *Doctor Who*, there is so much VFX and it's integral to the storytelling. You need to be able to keep track of everything clearly. Having knowledge of After Effects also helps you sell a shot or show how a sequence will work in a way people can understand and work with. Or an editor will say, "I want this to happen", and you'll know if that's something you can do together or need someone else to come in on, or perhaps even if it won't work the way the editor imagined. You manage what needs to be done.

When you were interviewed for a job on *Doctor Who*, what did they want to see?
Two people interviewed me: post-production producer Ceres Doyle and Daniel May, VFX supervisor on the Specials. They really wanted to see how I'd handle the day-to-day stuff rather than the creative angles I'd come from. And that's what the job involves. But having that other experience helps. Depending on what a director or editor wants, I can be very involved in that – or have very little involvement. I do whatever's needed.

Does it help being a fan of *Doctor Who*?
Yes – but not quite in the way I'd expected. When I was hired for this job, I thought I'd be surrounded by people with an encyclopaedic knowledge of the whole history of *Doctor Who* and so it would benefit me to watch it again from 2005 onwards. Then I went back to the episodes before that. Now I've watched everything.

How often does it help, as VFX editor on new *Doctor Who*, that you know who Koquillion is?
Ha ha! You know, I don't think that's come up. But it helps to have someone on the team like me who knows the history. For example, it's been announced that Bonnie Langford is coming back as companion Mel. I already knew her background, and where that was helpful I could explain it to people. Joe Keirle, who is one of the two assistant editors, and I are the go-to people when editors and directors need that kind of information. Joe has an absolutely amazing knowledge of music used in the show – he can hear a bit of a score by Murray Gold and immediately tell you the name of the track. That's very useful for everyone here.

As a fan on the inside, what can you tell us about what's coming?
Well, nothing, obviously. But it's a really exciting run of *Doctor Who* and Ncuti is great as the Doctor, with a lot of energy and enthusiasm. I feel, working on it, the excitement I got as an 11-year-old watching. It's got that magic. **DWM**

> **"It's a great pleasure to work with so many who are all so passionate about making this show the best that it can be."**

Opposite page: Matt Nathan at work... and posters for two of his recent productions, *The Swimmers* (2022) and *Matilda the Musical* (2022).

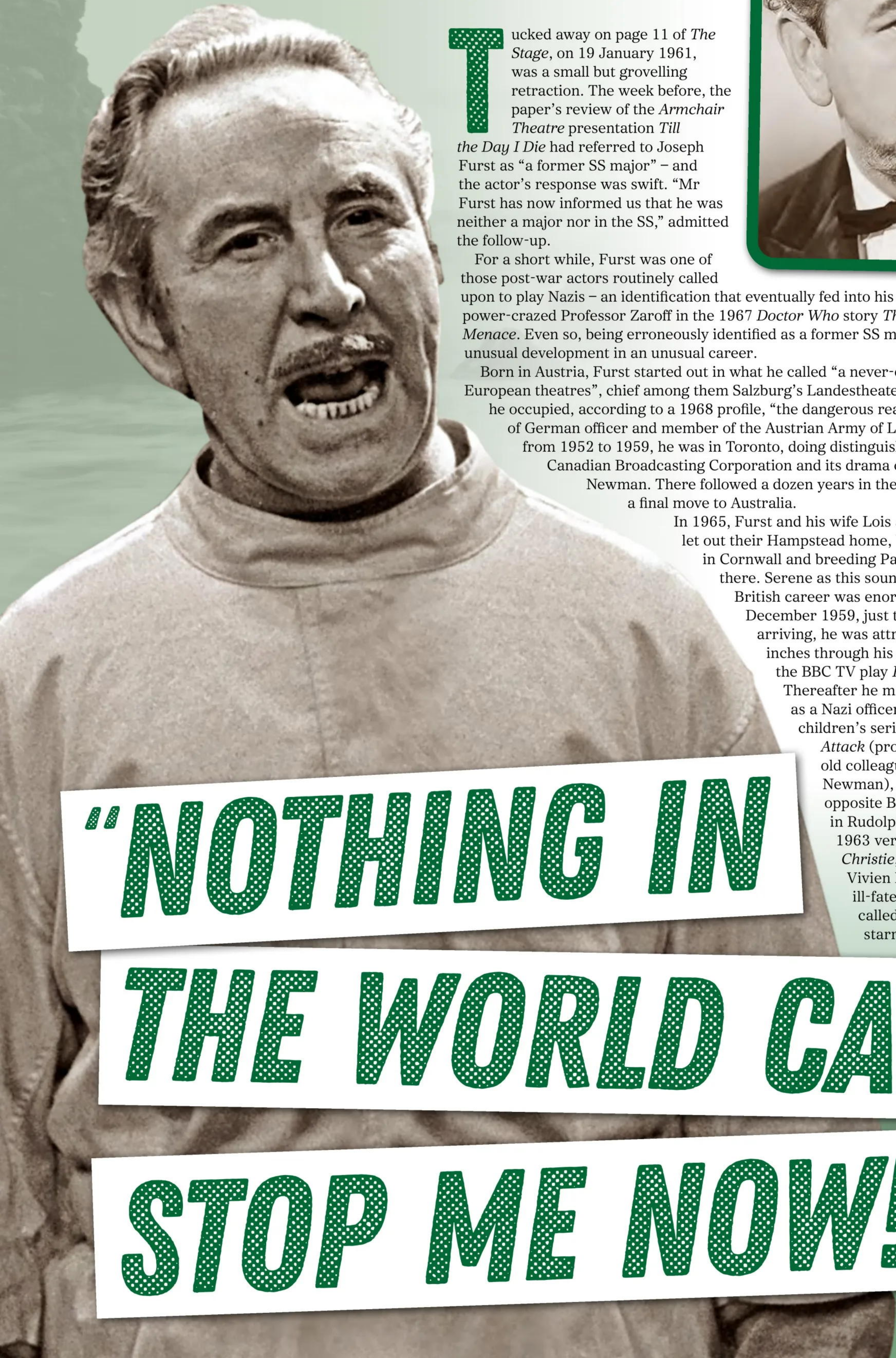
Above left and bottom: Scenes from for forthcoming *Doctor Who* Specials.

Above: Matt off-duty.

Below: Matt has worked on episodes starring Ncuti Gatwa as the Doctor.

“NOTHING IN THE WORLD CAN STOP ME NOW!”

With an animated reconstruction of 1967's *The Underwater Menace* on the way, Jonathan Rigby looks back at Joseph Furst’s baroque performance as Professor Zaroff.

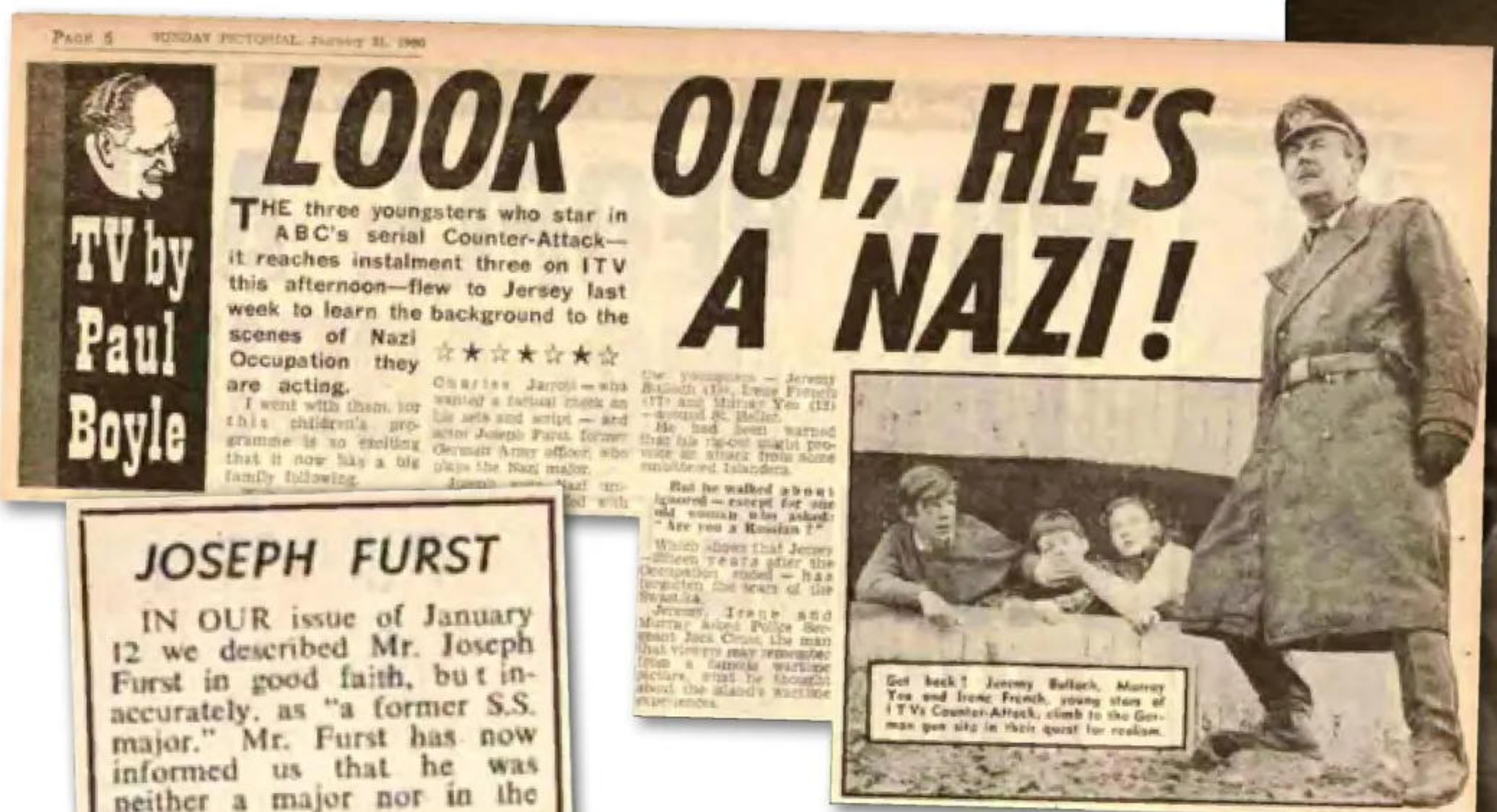


Tucked away on page 11 of *The Stage*, on 19 January 1961, was a small but grovelling retraction. The week before, the paper’s review of the *Armchair Theatre* presentation *Till the Day I Die* had referred to Joseph Furst as “a former SS major” – and the actor’s response was swift. “Mr Furst has now informed us that he was neither a major nor in the SS,” admitted the follow-up.

For a short while, Furst was one of those post-war actors routinely called upon to play Nazis – an identification that eventually fed into his casting as the power-crazed Professor Zaroff in the 1967 *Doctor Who* story *The Underwater Menace*. Even so, being erroneously identified as a former SS major was an unusual development in an unusual career.

Born in Austria, Furst started out in what he called “a never-ending circle of European theatres”, chief among them Salzburg’s Landestheater. During the war he occupied, according to a 1968 profile, “the dangerous real-life double role of German officer and member of the Austrian Army of Liberation.” Later, from 1952 to 1959, he was in Toronto, doing distinguished work for the Canadian Broadcasting Corporation and its drama chief, Sydney Newman. There followed a dozen years in the UK and then a final move to Australia.

In 1965, Furst and his wife Lois arranged to let out their Hampstead home, buying a farm in Cornwall and breeding Palomino horses there. Serene as this sounds, Furst’s British career was enormously busy. In December 1959, just two months after arriving, he was attracting column inches through his appearance in the BBC TV play *Echo from Afar*. Thereafter he made a big impact as a Nazi officer in the 1960 children’s serial *Counter-Attack* (produced by his old colleague Sydney Newman), starred opposite Billie Whitelaw in Rudolph Cartier’s 1963 version of *Anna Christie*, supported Vivien Leigh in an ill-fated stage vehicle called *La Contessa*, starred with



Page 5 SUNDAY PICTORIAL, January 31, 1960

TV by Paul Boyle

LOOK OUT, HE'S A NAZI!

THE three youngsters who star in ABC's serial Counter-Attack—it reaches instalment three on ITV this afternoon—flew to Jersey last week to learn the background to the scenes of Nazi Occupation they are acting.

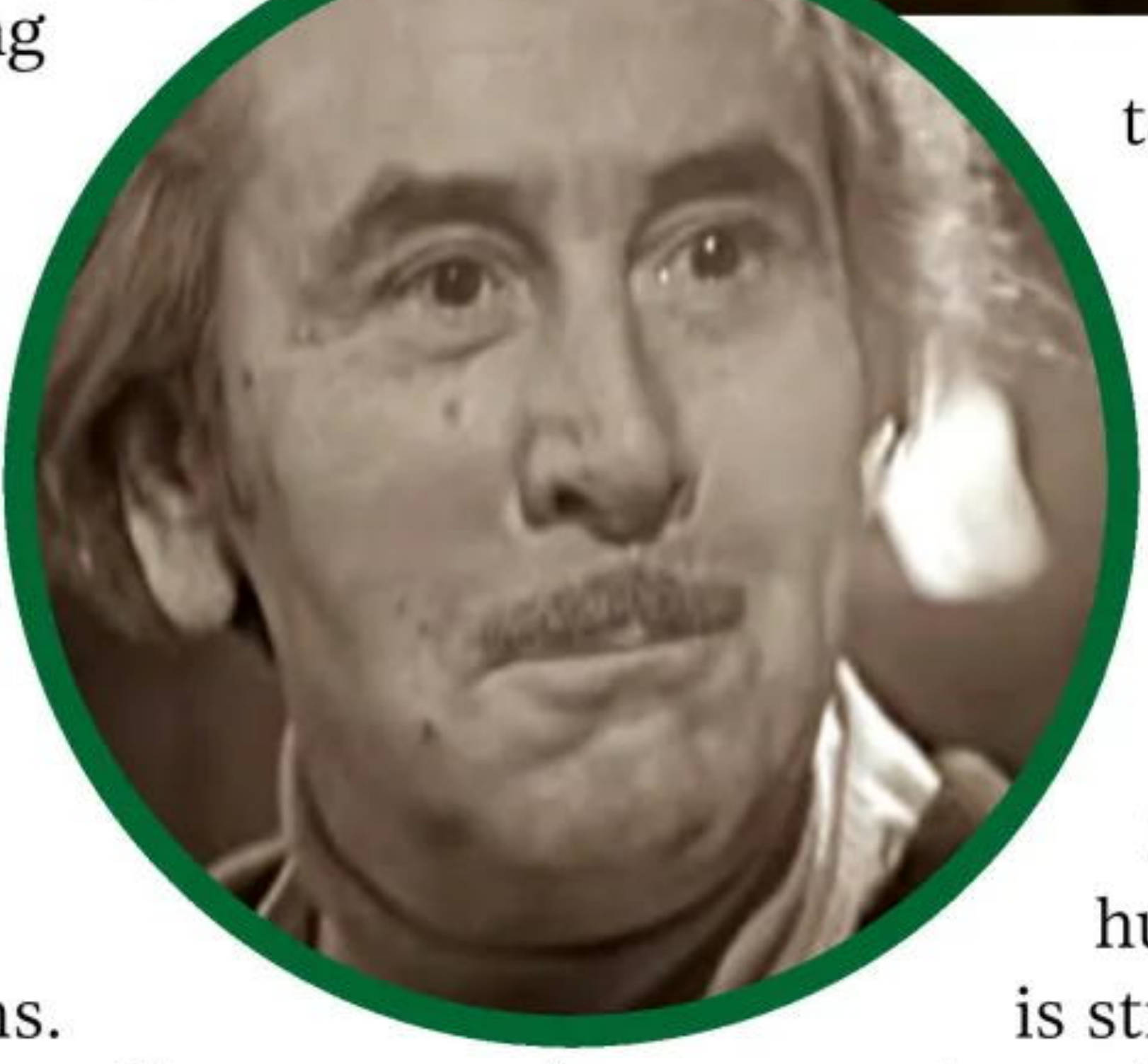
Get back! Jeremy Bulloch, Murray Yeo and Irene French, young stars of ITV's Counter-Attack, climb to the German gun site in their quest for realism.

JOSEPH FURST

IN OUR issue of January 12 we described Mr. Joseph Furst in good faith, but inaccurately, as "a former S.S. major." Mr. Furst has now informed us that he was neither a major nor in the S.S.

We sincerely apologise to Mr. Furst for this inaccuracy which was based on a misunderstanding, and for any embarrassment which he may have been caused.

Edward Woodward in the *Callan* pilot *A Magnum for Schneider* – the list goes on. And at the beginning of 1967, pushing 51, he made his indelible mark on *Doctor Who*, a show that had been originated, in part, by Sydney Newman.



In writing *The Underwater Menace*, Geoffrey Orme appears to have plucked the name Zaroff from the 1932 film *The Most Dangerous Game*. There, Leslie Banks' Count Zaroff was a megalomaniac Russian huntsman, with plenty of hints scattered about as to his murkier motivations. Furst's Professor Zaroff, by contrast, may as well have 'motiveless malignity' tattooed on his forehead. When asked by the Doctor why he proposes to destroy the world, Zaroff puts it down to "the scientist's dream of supreme power" and leaves it at that.

Maybe Furst found the key to Zaroff in the second episode. There, the Doctor states quite plainly, without fear of contradiction: "The Professor is as mad as a hatter." In Episode 4, the Doctor's young companion, Ben, is even plainer: "He's off his rocker." In short, Zaroff is a pulp character in a pulp plot. Twenty-odd years earlier, on Hollywood's Poverty Row, he would have been played by Bela Lugosi or Lionel Atwill. Furst clearly recognised this and acted the role accordingly – on a large scale, taking no prisoners, savouring every lip-smacking moment.

ZAROFF IS A PULP CHARACTER IN A PULP PLOT. RECOGNISING THIS, FURST ACTED THE ROLE ACCORDINGLY, SAVOURING EVERY LIP-SMACKING MOMENT.

The pleasures are many, starting with Zaroff's offhand threat to "feed you [the Doctor] to my pet octopus", swiftly followed by a bizarre laughing fit indulged in by both Zaroff and his new guest. "You have sense of humour!" Zaroff crows. "I too have sense of humour!" His subsequent disillusionment is straight from the mad scientist's fascist phrase book: "So, you are just a *little* man after all, Doctor, like all the rest. You disappoint me." The crux comes in Furst's most infamous scene, when Zaroff confronts, and guns down, Noel Johnson's King of Atlantis. Here, the fun Furst is having seeps through into a bout of what actors call 'corpsing'. This agonising condition – capable of being sparked off by the tiniest and most unexpected things – involves the desperate effort to suppress inappropriate laughter.

"I hold the whole world in my power!" exults Zaroff – and on the word 'hold' his eye contact with the king suddenly flickers, ever so slightly but quite unmistakably. Because it's an over-the-king's-shoulder shot favouring Zaroff, it will never be known what it was in Noel Johnson's eye that set Furst off. Perhaps it was just a tacit acknowledgment of the preposterous intensity of the scene they were playing together. Whatever it was, the camera moves in to give us a long, merciless close-up of Furst, smirking uncontrollably as Johnson continues the dialogue. Making the best of the situation, Furst gets through Zaroff's next speech on a burst of incredulous, mad-eyed spluttering, but he's still struggling with a crinkly half-suppressed smile as he delivers the notorious end-of-episode pay-off line: "Nothing in the world can stop me now!"→

Opposite page main image: Joseph Furst as Professor Zaroff in *The Underwater Menace* (1967).

Opposite page inset: A 1950s promotional photo of Furst.

Top left: A *Sunday Pictorial* clipping from 31 January 1960 about *Counter-Attack*, which starred Furst.

Top left inset: An apology to Furst from the 19 January 1961 edition of *The Stage*.

Above left inset: Furst corpses in Episode 3 of *The Underwater Menace*.

Above right: As Schneider, with Edward Woodward as Callan, in the 1967 pilot for the series *Callan*.

Below inset: The memorable cliffhanger to Episode 3 – "Nothing in the world can stop me now!"

Bottom: Zaroff and the Doctor (Patrick Troughton) in *The Underwater Menace*.

→ In a programme with a less pressurised schedule, maybe this anomaly could have been fixed by recourse to a second take. But, as things stand, we're given a privileged glimpse of Zaroff's much-vaunted "sense of humour" merging unexpectedly with Furst's own. After a moment of such untrammelled lunacy, Zaroff hasn't much more to do in the final episode than rant about "my ultimate moment of triumph" and "the last great experiment of Zaroff" – eventually, of course, being hoist with his own petard when the waters of Atlantis close over his head.

This inglorious exit recalls Dr No being dunked in his own reactor pool in the 1962 James Bond film that bears his name. There, Joseph Wiseman demonstrated that pulp mad scientists can be played with an eerie, unflappable stillness and calm – or at least they can in a scenario that makes even the slightest bid for seriousness. Faced with different material, Joseph Furst went a different route – the ranting, raving route, presumably as a satirical nod to the Nazis he was often called upon to play. It's a performance that makes one wonder how Furst would have fared as a fully fledged Bond villain, rather than the laser-specialist Blofeld flunkey, Dr Metz, whom he played in *Diamonds Are Forever* in 1971.

Zaroff, then, is a character, and performance, well worth re-evaluating. Some critics have complained that it's impossible to take Zaroff seriously, but that, surely, is missing the point. He was never intended to be taken seriously. And if you watch Furst's performance on its own terms, you may find yourself relishing it just as much as he did. **DWM**

Top left: As Dr Metz in *Diamonds Are Forever* (1971), with Charles Gray as Ernst Blofeld.

Above inset: Zaroff meets his doom.

Below left: Zaroff with King Thous (Noel Johnson).

Top right: General Plaski (Bernard Archard), Prince Rohat (Alan Wheatley) and King Alexander (Joseph Furst) in *The Midnight Men* episode *The Man from Miditz* (1964).

Far right inset: Mayo Khunz (Andrew Keir), Skoder (Patrick Troughton) and a masked Prince Rohat.

Below right: Skoder and Mayo Khunz.

THE MAN FROM MIDITZ

Special features for the new edition of *The Underwater Menace* include Patrick Troughton's first shared credit with Joseph Furst, from 1964.

"You want it to be comprehensive from an archival perspective," explains producer Charles Norton. "The budgets are often tighter for the supplementary content on the animated sets, as so much, quite rightly, goes towards the animated episodes themselves. However, I think we've still managed to pull together a really comprehensive set of extras. Plus, of course, we've included an HD-upscale of the 2015 making-of documentary, *A Fishy Tale*, and a ground-up HD rebuild of the telesnap reconstruction of Episodes 1 and 4. That features all the hi-res telesnap scans that John Kelly made for the original DVD."

One special feature became a labour of a love, as Charles explains. "*The Man from Miditz* was the first episode of a 1964 drama serial called *The Midnight Men*, directed by Rudolph Cartier, who also directed the *Quatermass* serials. You've got Patrick Troughton and Joseph Furst in it together, so it's a great match for *The Underwater Menace*."

But Norton got a surprise when he requested the item from the archive. "What I was expecting to see was a 30-minute episode, looking as it had when broadcast back in 1964. What we actually got was a sort of cutting-room assembly of all the footage from the episode, largely in the order in which it had been shot. It would have been sheer lunacy to have tried to rebuild the entire episode from scratch. However, as I didn't have much else on at the time..."

The restored episode – offering a fascinating glimpse into a long-lost television era, and featuring familiar *Doctor Who* faces – is the result of months of work on Norton's part, along with Mark Woodcock, who was key in clearing rights, and BBC Radiophonic Workshop archivist Mark Ayres. "It's really rather good," Charles concludes. "Sort of like *The Prisoner of Zenda* in tone – but grittier. It's lovely to give it another airing, especially to an audience that will almost certainly have never seen it before." **Mark Wright**

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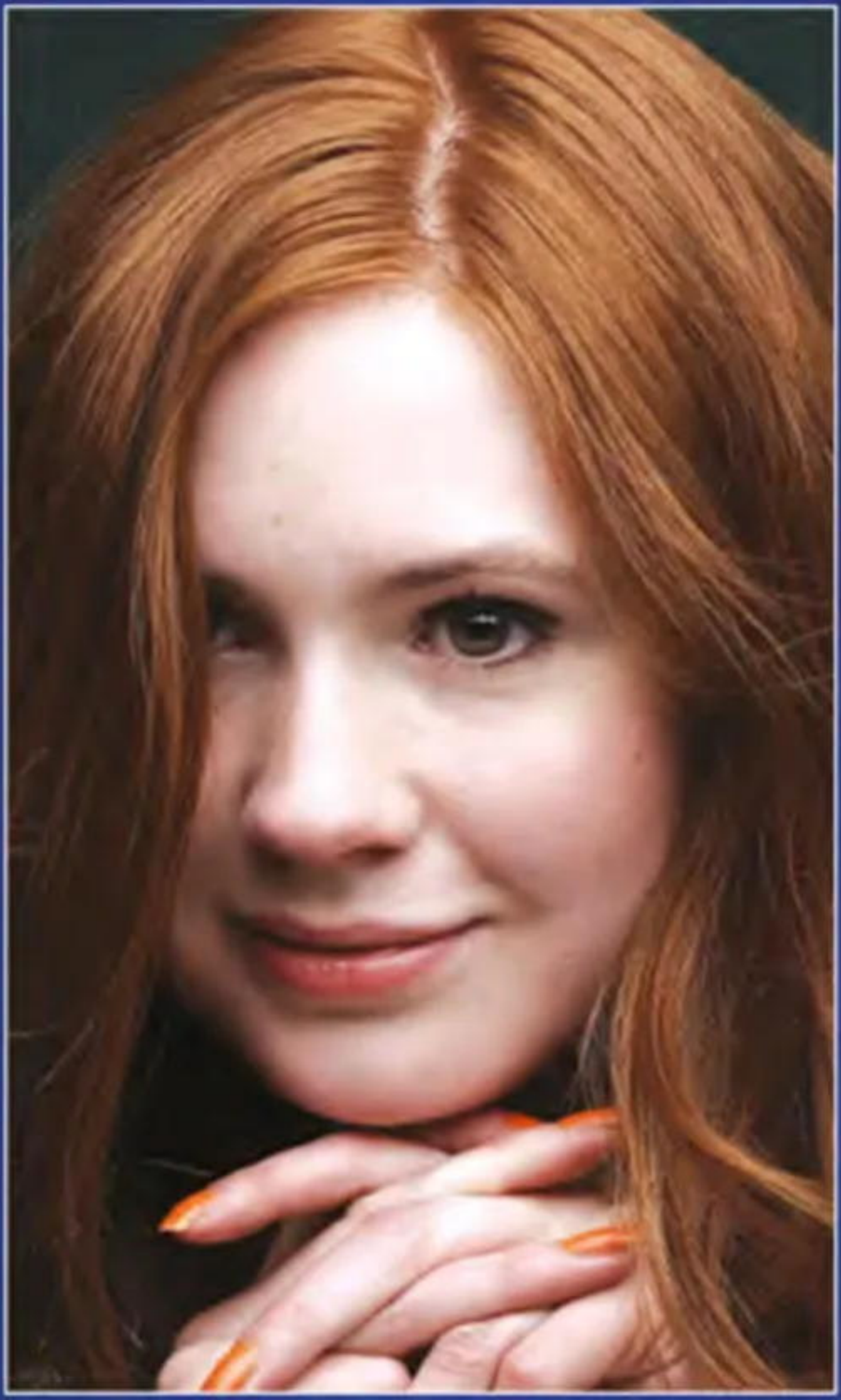
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“PEOPLE HAVE ASKED ME, WOULDN'T IT BE LOVELY IF THE NOBLE FAMILY CAME BACK? I THOUGHT, FORGET IT, NEVER GONNA HAPPEN...”

JACQUELINE KING

Above: Sylvia Noble (Jacqueline King) and Shaun Temple (Karl Collins) in *The Star Beast* (2023).

Opposite page: Shaun and Sylvia record a scene for their last *Doctor Who* story to date, *The End of Time* (2009-10).

NOBLE INTENTIONS

The return of the King! Yes, Jax is back. And her co-star Karl is Karl-ming (sorry!) home. **Jacqueline King** and **Karl Collins** – who play Sylvia and Shaun – loiter by the bins with **Benjamin Cook**.

Of all the glamorous locations I've interviewed the cast of *Doctor Who* in, out back by the bins in a north London alleyway isn't one of them. Yet here I am, sat on an upturned plant pot behind Donna Noble's house, amid the discarded remnants of suburban life. This is the last place on Earth aliens would want to visit. (The mysterious explosion at the nearby Millson Wagner Steelworks was just coincidence…)

Through the gap in Donna's garden gate, I can make out a well-kept lawn, some patio furniture, a weathered shed (with a painted sign that says 'KEEP OUT!'), and the house beyond; a smart Camden terrace, the Nobles' family home. Someone has left the back door open and the rich aroma of – is that… curry? Or fish? One of the two – is wafting down the garden towards us. It's quite nice here, actually. I could get used to this. Because I've been joined at the bins by two *Doctor Who* returnees: Karl Collins and Jacqueline King, who play Donna's husband, Shaun Temple, and her mother, Sylvia Noble, respectively.

"It's so exciting to be back," says Karl, pulling up a plant pot. "As soon as I arrived, Jax was like, 'Oh my God!' – arms all over me. I was like, 'All right, calm down!' No, I'm kidding."

"I needed a lie down," says Jacqueline, known as Jax, with a self-aware chuckle. "I'm too excited." Would she like to perch on my plant pot? "It's OK, darling, I'll stand."

Don't tell anyone, but the Temple-Nobles' back alley is in Cardiff, not Camden – on Bad Wolf Studios' biggest, baddest sound stage. But the bins are real enough. For added authenticity, so is whatever that is simmering on the kitchen stove. "Sylvia's making dinner," explains Jax, and the Props Department has gone all out: "They've genuinely made a tuna madras," she marvels. ("Blimey," said Catherine Tate yesterday, clocking Sylvia's curry, "they *have* increased the budget, haven't they?") "I was stirring that pot all day," Jax tells me. "I got home yesterday and realised, *oh my God, I still smell of tuna!* I had to wash my hair five times."

Until I read the script, I'd never even heard of tuna madras. "That's what I've been saying!" exclaims Karl. Is tuna madras even a thing? "No," he insists, "it isn't. Thank you."

"Apparently," says Jax, "Russell swears blind" – this is showrunner Russell T Davies, returning to *Doctor Who* for the first time in over a decade – "that tuna madras was a family meal in his home. But none of us have heard of it, so…"

"Maybe Russell made it up," says Karl, with a shrug. "He's a very creative person."

Let's stop talking about tuna madras. This is supposed to be a proper interview. "Were you writing for the magazine when I did this originally?" Jax asks me. "Did we meet?" Once or twice, I tell her. But it's alright; it was a long time ago. "And we had a chinwag?" We did. I last interviewed Jax on set in 2008 – or 198 issues ago. She was absolutely lovely. "Oh, bless your heart."

"She hasn't changed," grins Karl. "Even if these days" – he sniffs the air playfully – "she smells a bit like" – another sniff, in the direction of Jax's beautifully coiffured hair – "tuna madras."

They both burst out laughing.

When I ask a question that isn't about tuna madras – what is it like returning to *Doctor Who* after 13 years away? – Karl replies first: "Well, I never thought it'd happen. I thought, *it's long gone, this.*"

"You know, people have been really, really sweet and kind about the Nobles," says Jax, resting her elbow on a wheelie bin.

Karl is nodding in agreement. "I constantly get stopped. People are like, '[Are you] Shaun Temple?!' I'm like, '… yes.' When I'm doing theatre, I'll come out the stage door and the people that are waiting are all Whovians."

"A lot of people have asked me, over the years, 'Would you ever do it again?' or 'Wouldn't it be lovely if the Noble family came back?'" says Jax. "I tried to be optimistic for them and go, 'Yeeass, wouldn't it be great,' but in the back of my mind I was going, *forget it, never gonna happen.* I thought, *we're the past now*." So when she was invited back for these 60th Anniversary Specials: "I was genuinely like, 'What?!' Also, the family has grown: Sylvia's a grandmother now" – *Heartstopper*'s Yasmin Finney plays Donna and Shaun's teenage daughter, Rose Noble – "which is so wonderful! She's gorgeous, and that relationship adds a whole new dimension."

Jax first played Sylvia, alongside Catherine Tate as Donna, in the 2006 Christmas Special, *The Runaway Bride* – also starring David Tennant as the Tenth Doctor. "That's the one where Catherine married a spider," I overheard David telling a puzzled Karl earlier today. →

Above left: Lance (Don Gilet), Donna's duplicitous fiancé, in *The Runaway Bride* (2006).

Above right: For better, for worse, for richer, for poorer. Donna (Catherine Tate) and Shaun's big day, in *The End of Time*.

Below: Jacqueline as Sylvia in *The Star Beast*. All smiles... for now.

→ "Donna had another husband back then," Jax elaborated, helpfully. She meant the duplicitous Lance, who wasn't a spider but was in cahoots with the half-humanoid, half-arachnid Empress of the Racnoss; they'd been poisoning Donna with deadly Huon particles. But Lance and Donna never got as far as tying the knot. As she walked up the aisle, Donna was teleported out of the church and into the TARDIS and that, kids, is how she met the Doctor.

"Well, anyway," said Jax, to Karl, "her first wedding did *not* go well, it's fair to say."

"Oh," replied Karl, who I think was still processing the spider marriage story, "... my God."

In 2008, Catherine became a series regular, and so did Jax, alongside the late Bernard Cribbins as Sylvia's dad (Donna's grandad) Wilfred Mott. But then – quick recap – Donna took the power of the Time Lords into her mind. To save her life, the Doctor wiped her memories of him. I interviewed Jax, for **DWM** 398, on the day the cast filmed those upsetting scenes (if Donna remembers, even for a second, "she'll burn up," the Doctor warns Sylvia and Wilf. "You can never tell her. You can't mention me or any of it for the rest of her life"). "I try to be pragmatic," Jax told me that day, presuming that she was playing Sylvia for the very last time, "and say, 'Well, that's life. Our paths will cross again.' I try to be very grown up, but inside I'm gutted. I've been in floods of tears all afternoon."

Although Jax and Catherine made a brief return in 2009-10's *The End of Time*, when they were joined by Karl as Donna's fiancé, Shaun ("He's sweet enough. He's a bit of a dreamer," muses Wilf, who steps in as the Doctor's companion for that story), Donna never regained her missing memories. We left the Noble clan outside the church on Donna and Shaun's wedding day (no Huon-fuelled interruptions this time), with a present from the dying Tenth Doctor: a lottery ticket for that week's draw. It was a triple rollover.

"It's the missing final act," says Russell today, when I ask him about writing for the Nobles once more. "We left our heroes – the Doctor and Donna – sad and separated... and then waited 15 years for the final act. You'd seriously think I'd planned it. It genuinely feels like this is answering the question: why did I come back?"

Karl says, "It's a big deal being in this and Russell writing it."

"The whole thing's a big deal, isn't it?" reflects Jax. "That's Russell."

"When it was confirmed, I was like, 'My God!'" says Karl. "Then I had to start remembering, *what did I do last time? Does Shaun know the Doctor?! Did he meet him?* I remember being there when he was around, but we didn't interact. That's right... right?" Pretty much. Shaun only had a couple of dozen lines in *The End of Time*, and he and the Doctor kept their distance. "But I had a wonderful time" – Karl turns to Jax – "with you, Catherine, and wonderful, wonderful Bernard." In the 60th Specials, Shaun gets much more to do. "Yeah, we're all in full force, aren't we?"

"For *The Star Beast!* It's an extraordinary script," Jax says of Special 1. "I mean, genuinely."

We can't tell you much about what Jax and Karl have been filming today – day two of the *Star Beast* shoot – but here's what we can say: it includes a scene you've glimpsed already, in the trailer that dropped last Christmas Day. The Fourteenth Doctor (new body, old face) in the Temple-Nobles'

THE WIT AND WISDOM OF SYLVIA NOBLE

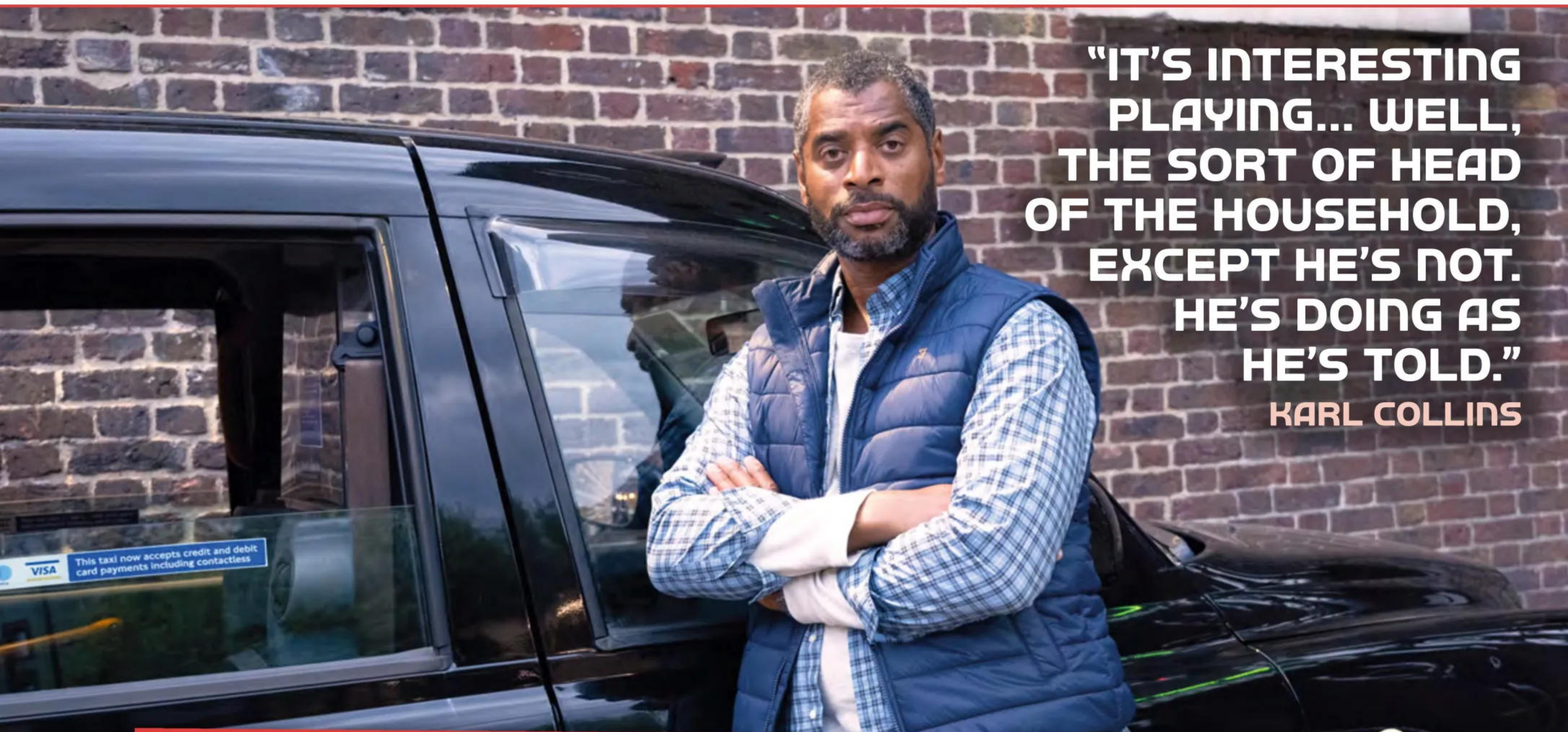
ON THE DOCTOR:
"Oh for God's sake, the man's an idiot." (*The Runaway Bride*, 2006)

ON DONNA:
"It's not like the 1980s. No-one's unemployed these days, except you." (*Partners in Crime*, 2008)

ON ADVENTURES IN TIME AND SPACE:
DONNA: "I've just been... travelling."
SYLVIA: "Oh, hark at her, Michael Palin."
(*The Sontaran Stratagem*, 2008)

ON DONNA'S HEROISM:
THE DOCTOR: "For one moment, one shining moment, she was the most important woman in the whole wide universe."
SYLVIA: "She still is. She's my daughter."
(*Journey's End*, 2008)

ON EXTRATERRESTRIALS:
"How many more times? There's no such thing as spaceships!" (*The Star Beast*, 2023)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“IT’S INTERESTING PLAYING... WELL, THE SORT OF HEAD OF THE HOUSEHOLD, EXCEPT HE’S NOT. HE’S DOING AS HE’S TOLD.”

KARL COLLINS

Above: Follow that car! Karl as Shaun in *The Star Beast*.

Left: "He's not there! You can't see him!" Sylvia tries to hide the Doctor (David Tennant) from Donna.

Below: Shaun protects his daughter Rose (Yasmin Finney) and mother in law Sylvia from... monsters?

kitchen – an otherworldly intrusion into north London domesticity – and Donna pointing an accusatory finger – “Skinny man!” – as a desperate Sylvia pleads: “He’s not there! You can’t see him!”

Then everything unravels. “It’s mayhem,” says Karl. “It’s proper, proper farce, that scene, isn’t it?”

Jax says, “I’ve really enjoyed the progression of, as you say, the domesticity – for it to be calm... well, *fairly* calm, as calm as Noble gets – and then to have all the furore and the excitement happen. It gets bigger, and bigger, and more frenetic. But it’s farce based on truth – on absolute truth. Sylvia knows the Doctor,” Jax reminds us, recalling their previous, spiky encounters. “She *isn’t* a fan. Her motivation is to protect her daughter, protect her family; that’s Sylvia’s instinct, and I love that about her. It’s still: *that’s how I would behave, if I’m trying to save my child.*”

“Sylvia knows what could happen if she doesn’t,” chimes in Karl. “If Donna remembers the Doctor, she will die. And then you throw a huge woolly mammoth into the mix.” He smiles. “Well, a *tiny* woolly mammoth.”

This is the Meep – or “the scene-stealer”, as first assistant director Scott Bates described the cuddly critter earlier today (“Upstaged by a Meep,” agreed Jax. “Oh yeah, categorically,” chuckled David). The four-foot, white-haired, saucer-eyed Meep – Beep of all the Meeps – originated in the pages of this very magazine, in 1980 comic strip *Doctor Who and the Star Beast*. “So I was told today,” exclaims Jax. “Yes! Everything comes full circle. From *Doctor Who* came the magazine, from the magazine came *Doctor Who*. Isn’t that amazing?”

What do they make of the Meep? Are Jax and Karl smitten? “The Meep’s... gorgeous,” says Jax, but she’s laughing nervously. “It is, it’s phenomenal.” Don’t worry, the Meep won’t hurt you. “I know, I know,” says Jax, but her eyes, they tell a different story.

“The Meep’s great,” adds Karl. “That big, friendly, furry face!”

What are Jax and Karl most looking forward to shooting next? “Every minute,” Jax enthuses. “We’ve got so much adventure ahead of us.”

“There’s a load more farce and fun,” says Karl. “And danger. And heartbreak.”

“I can’t wait to cram into your taxi,” beams Jax. Shaun drives a black cab now and there’s a scene where... you’ll see. “I’ve got this image of our legs sticking out the windows and my head poking out the roof... I’m sure the fans will love it. Russell knows how to write a family and a dynamic that is believable but entertaining and dramatic. And funny, funny, funny.

“I love the fact that each of us has such a strong personality. You don’t get a stronger daughter than Donna. Sylvia, bless her, has passed on those genes, because she’s strong too. She can be tough on Donna. There are people out there who go, ‘I *hate* Sylvia,’ because they think she’s really nasty. Well, that’s fine. That’s a reaction. I’d rather that than bland. It’s never bland being a Noble. It’s just so delicious.”

“From my perspective,” says Karl, “it’s interesting playing... well, the sort of head of the household, except he’s *not*. He’s doing as he’s told.”

“But you’re no walkover,” jumps in Jax.

“He’s not a walkover, no. But Donna is in charge. Sylvia’s in charge. It feels matriarchal. And obviously Yasmin as Rose comes through really strongly straight away. But Shaun takes most things in his stride, I think. He’s not fazed. It’s testament to Russell’s writing and creative flow that he’s really imbued this family with such –” He searches for the right word.

“ – genes,” says Jax.

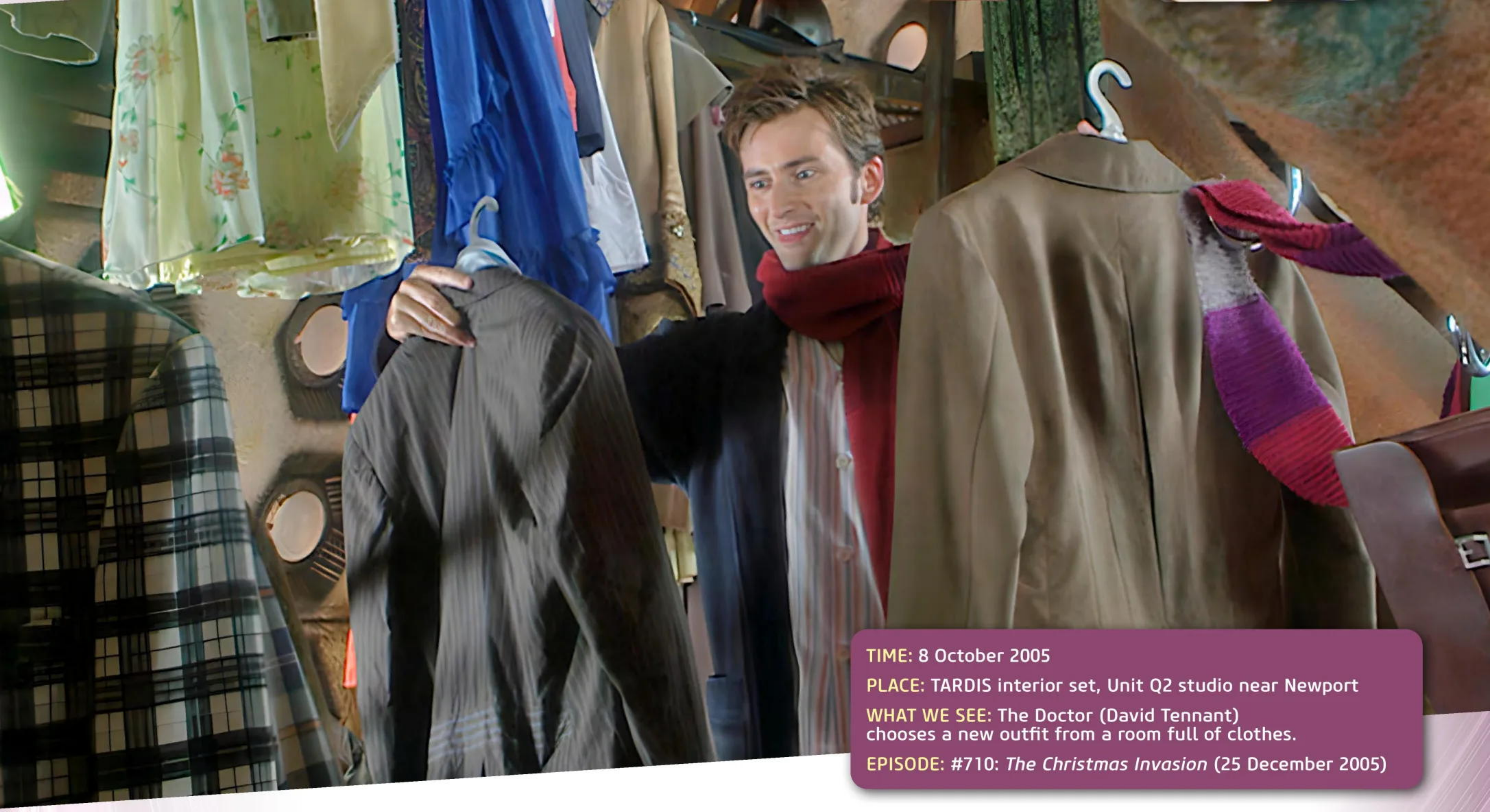
“Yes, absolutely.”

“We got them genes.” **DWM**

STASIS CUBE

Frozen Instants In Time, Bigger On The Inside

by Simon Guerrier



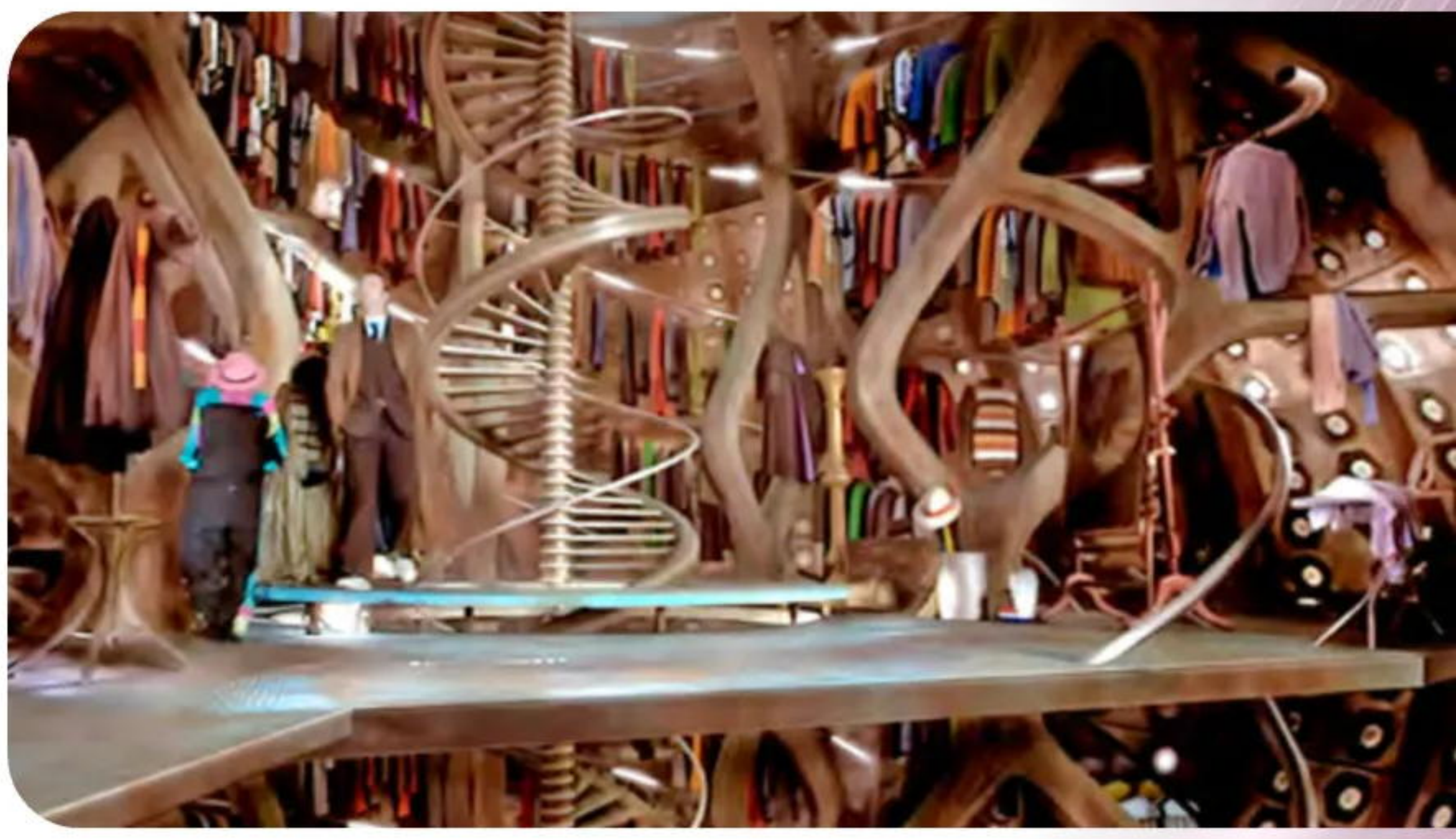
TIME: 8 October 2005

PLACE: TARDIS interior set, Unit Q2 studio near Newport

WHAT WE SEE: The Doctor (David Tennant) chooses a new outfit from a room full of clothes.

EPISODE: #710: *The Christmas Invasion* (25 December 2005)

Having defeated the alien Sycorax – and the British Prime Minister – the newly regenerated Tenth Doctor goes for a well-deserved Christmas dinner with Rose Tyler and her family. But first he returns to the TARDIS to change out of his borrowed pyjamas. From a room of assorted clothes, he picks out a pinstriped suit, long coat and trainers: the signature look of his new persona.



This brief scene, recorded on the set of the main TARDIS control room redressed with assorted clothes (right), is the third and final screen appearance to date of the TARDIS wardrobe room. The other two appearances – in *The Twin Dilemma* (1984, left) and *Time and the Rani* (1987, below left) – are also in the first full episodes of new incarnations. In each case, the revitalised Doctor rifles through items associated with previous Doctors before selecting an original look of their own.

The long scarf we see the Doctor wearing in this photograph is, of course, reminiscent of those worn by the Fourth Doctor. The scarf here belonged to producer and lifelong *Doctor Who* fan Phil Collinson, knitted for him by his grandmother when he was a child. It's a nice in-joke – but where do the clothes in the TARDIS wardrobe room come from?

"Madame Nostradamus made it for me," the Fourth Doctor says of his scarf in *The Ark in Space* (1975). Noted astrologer and oracle Michel de Nostradame (1503-66) was married twice, first to a woman who died a few years later – perhaps Henriette d'Encausse though sources aren't clear – and then to Anne Ponsarde Gemelle (1526-c.80).

One of these women knitted the scarf prior to the events of *Robot* (1974-75), when the newly regenerated Fourth Doctor selects it from somewhere inside the TARDIS (perhaps the wardrobe room but we don't see). That means Madame Nostradamus knitted this iconic item, so associated with the Fourth Doctor, for a *previous* incarnation. It's hard to imagine any of them sporting such a scarf – it defines one Doctor because it's something others wouldn't wear. The implication is that Madame Nostradamus, like her famous husband, had some inkling of the future.*

Look at the photograph again. Which previous incarnation of the Doctor acquired this pinstripe suit, so different to anything they'd wear themselves? **DWM**

---

* This is the subject of Unpredictable Tastes in the 2015 book *Doctor Who: The Time Lord Letters* by Justin Richards.

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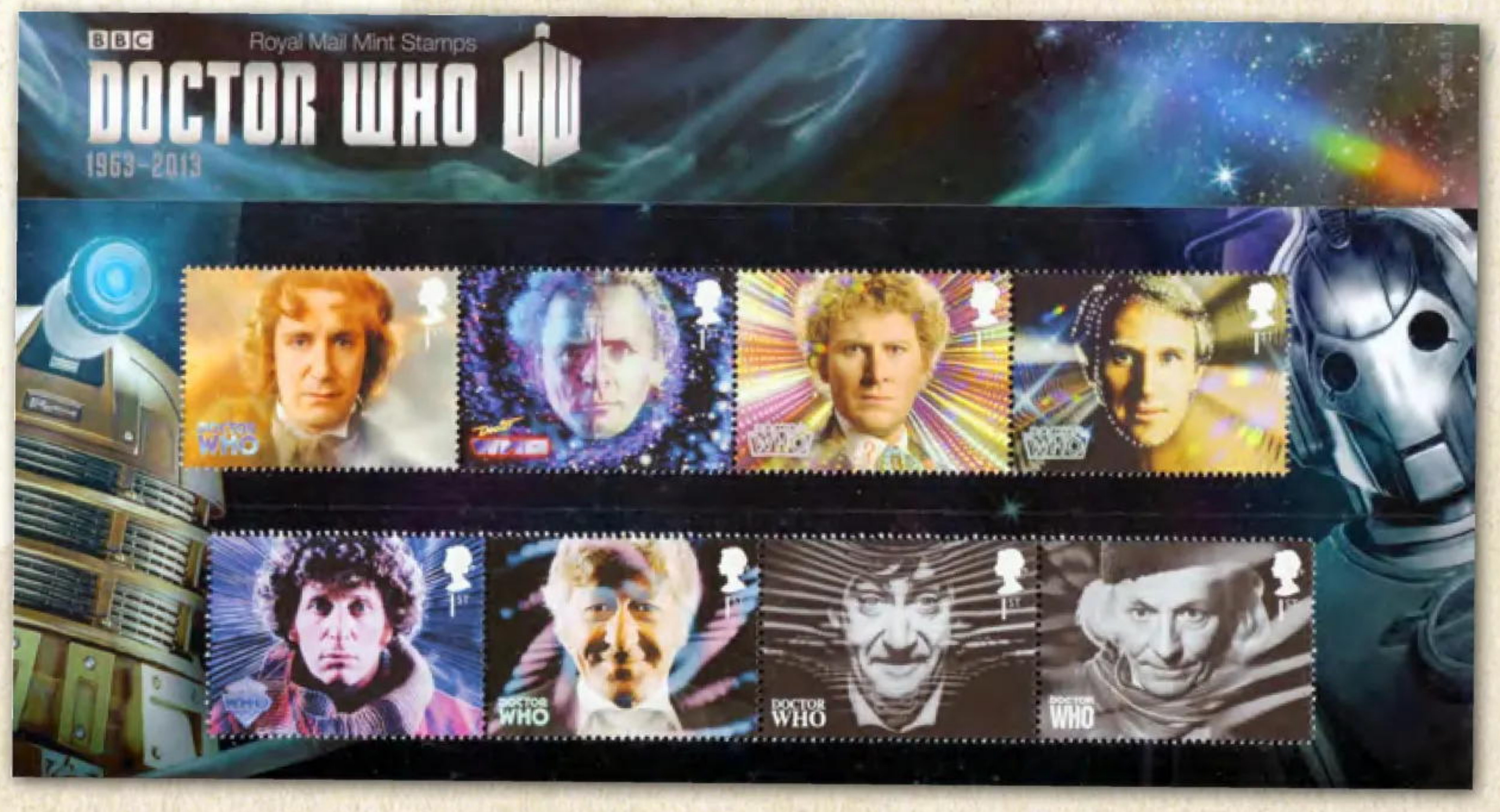
60 Objects, 60 Years

2013 to **2017**: Royal Mail Stamps to New Mondasian Cyberman Costume

JAMIE LENMAN continues to catalogue one object for every year of *Doctor Who*'s existence – including props, collectables and mementos.



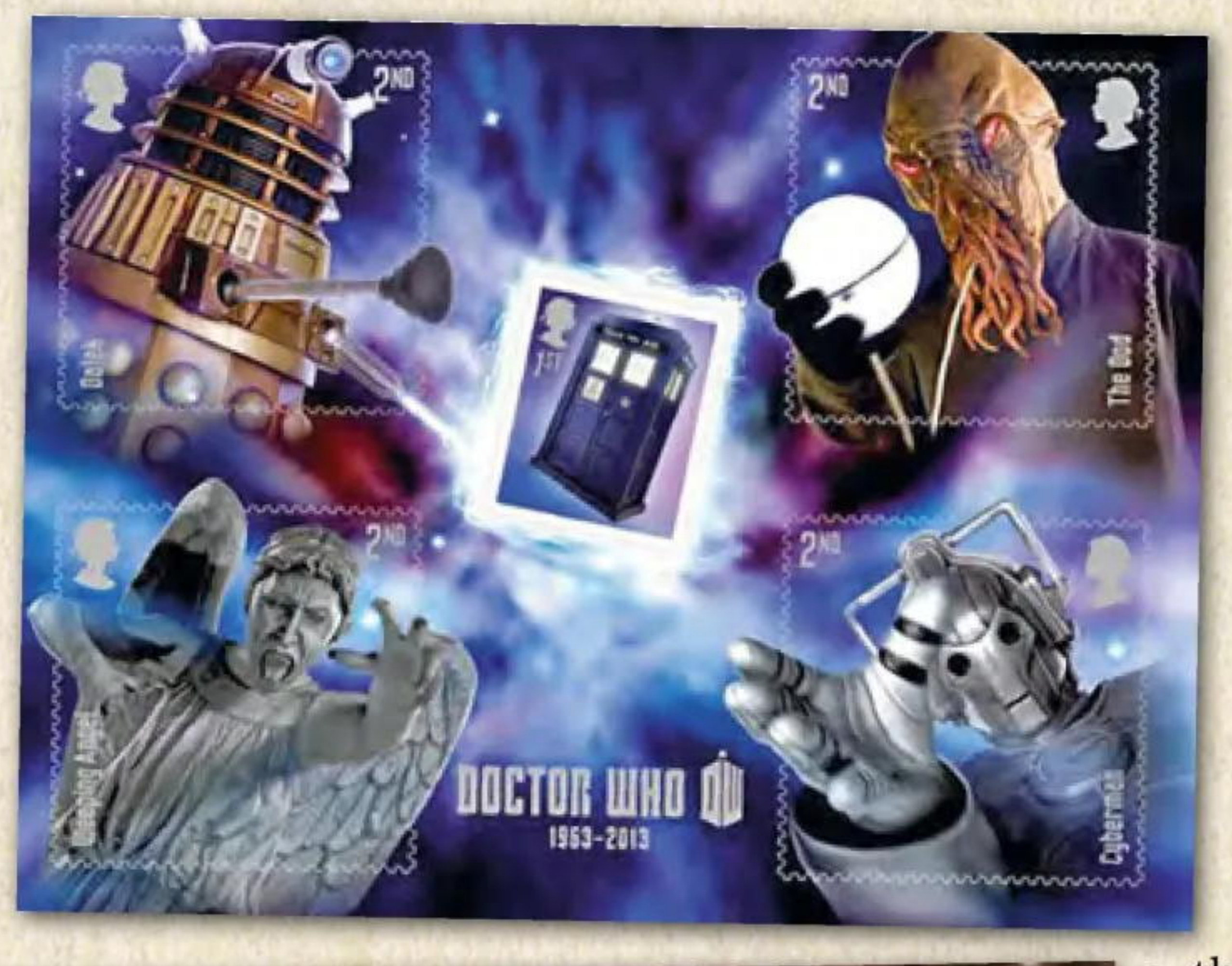
2013

Royal Mail stamps

The year 2013 was huge for *Doctor Who* – the show that was only intended to run for 13 weeks had somehow made it through half a century. Among the myriad honours heaped upon it was a set of 16 stamps, one for each of the (then) 11 official incarnations of the Doctor, four for their best enemies, and one for the TARDIS.

Harry Edmondson, part of the GBH design group that put the set together, remembers the process with affection. "Everyone on the team had their own memories and experiences of *Doctor Who*," he says. "What we loved was the association of different Doctors that people had over different generations. The Daleks certainly made an impression on me as a child, when I was introduced to the show by my parents, and I remember how [showrunner] Steven Moffat refreshed the show brilliantly with Matt Smith. These memories and personal associations led to us proposing the full set of Doctors and their title-sequence graphics, so you could pick your favourite – or the favourite of the recipient – and experience the visual evolution of the show in sequence."

Inevitably, there are restrictions on what can be achieved within the confines of a 3cm x 4cm rectangle. "It's such a tiny canvas that you have to approach the process in a very different way from more conventional design outputs," Harry agrees. "Less is always more; simplicity is key!"



With the special monster stamps, however, there was a little more room for manoeuvre, as the Dalek, Cyberman, Ood and Weeping Angel appeared to be breaking the boundaries of their rectangular prisons. "We wanted the monsters to feel like they were chasing down the Doctor in his TARDIS, an ever-present circling threat that could strike at any moment, which is a central theme of the ongoing series," explains Harry. "The stamps were specially die-cut, so when you placed them on a letter it appeared as though the monster was reaching out towards the viewer."

Of course, "reaching out" is at the heart of whole endeavour. "What I love most about design projects like these is that they touch so many people – and many more people can relate to what we do with something so tangible and in everyday use," Harry says. "It's always nice to have something tactile that you can hold and share with others. Receiving a letter with a tiny artwork on it, depicting a subject you love, is still a joy."

Above: The front of the collector's pack of the Royal Mail's 2013 *Doctor Who* stamps.

Left: The Dalek, Ood, Weeping Angel and Cyberman stamps.

Below from left: The back of the collector's pack; the TARDIS stamp; the cover of the book of stamps.

Royal Mail Book of Stamps
50 YEARS OF
DOCTOR WHO
1ST
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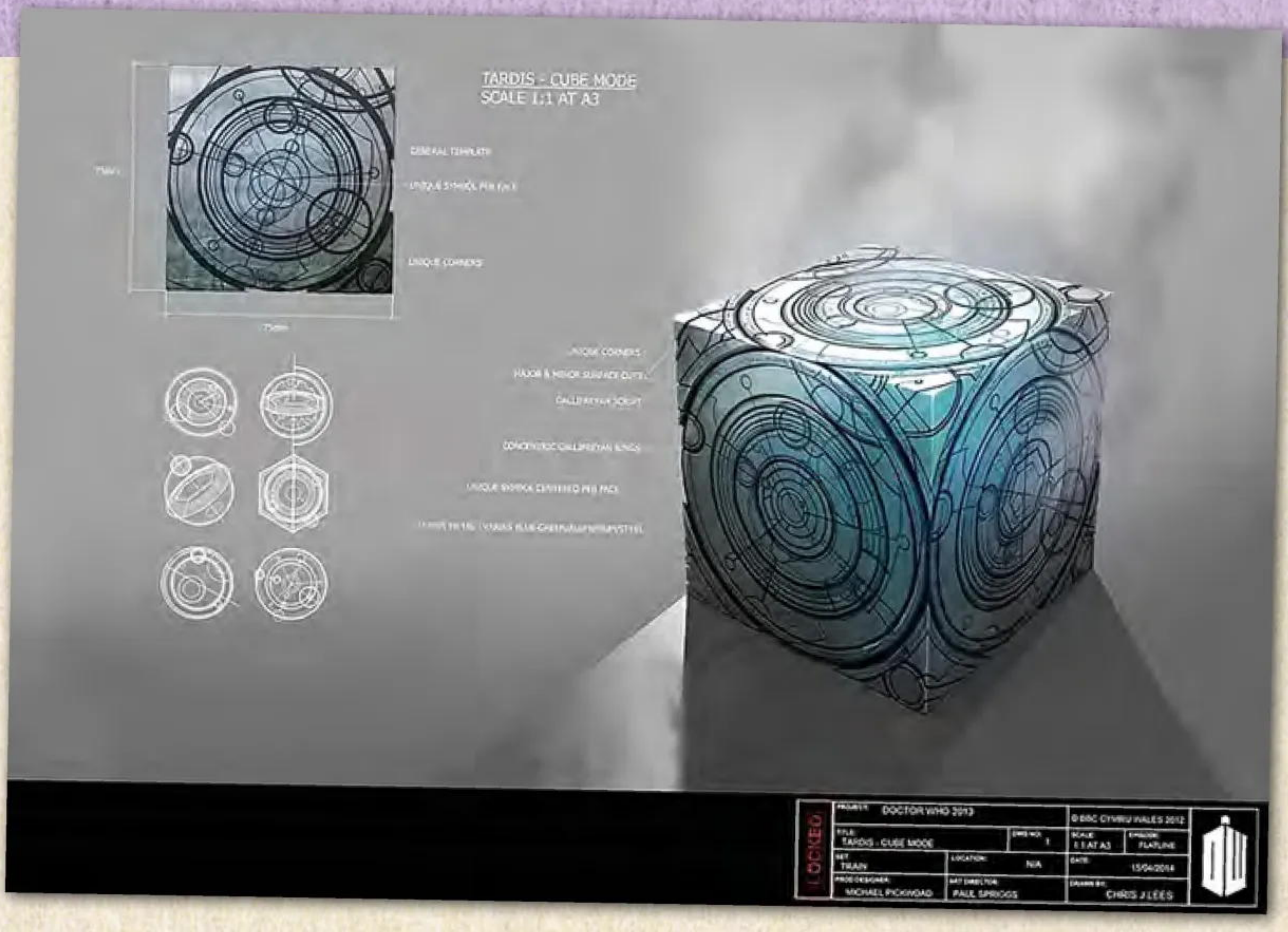
2014

Siege Mode TARDIS


TARDIS - CUBE MODE
SCALE 1:1 AT A3
GENERAL TEMPLATE
UNIQUE SYMBOL PER FACE
UNIQUE CORNERS
UNIQUE CORNERS
MAJOR & MINOR SURFACE CUTS
GALLIFREYAN SCRIPT
CONCENTRIC GALLIFREYAN RINGS
UNIQUE SYMBOL CENTERED PER FACE
LOCKED
PROJECT: DOCTOR WHO 2013
© BBC CYMRU WALES 2012
TITLE: TARDIS - CUBE MODE
DWG NO: 1
SCALE: 1:1 AT A3
EPISODE: FLATLINE
SET: TRAIN
LOCATION: N/A
DATE: 15/04/2014
PROD DESIGNER: MICHAEL PICKWOAD
ART DIRECTOR: PAUL SPRIGGS
DRAWN BY: CHRIS J LEES

Apart from a brief glimpse of its 'neutral' mode (in 2013's *The Name of the Doctor*) and a short-lived reactivation of its chameleon circuit (in 1985's *Attack of the Cybermen*), the Doctor's TARDIS has almost always been a police box. It was a treat, then, to see it become something else in 2014's *Flatline.* Threatened with pulverisation by an oncoming train, the Doctor activated the TARDIS' hitherto unknown 'siege mode', transforming it into a small metallic cube covered with Gallifreyan sigils.

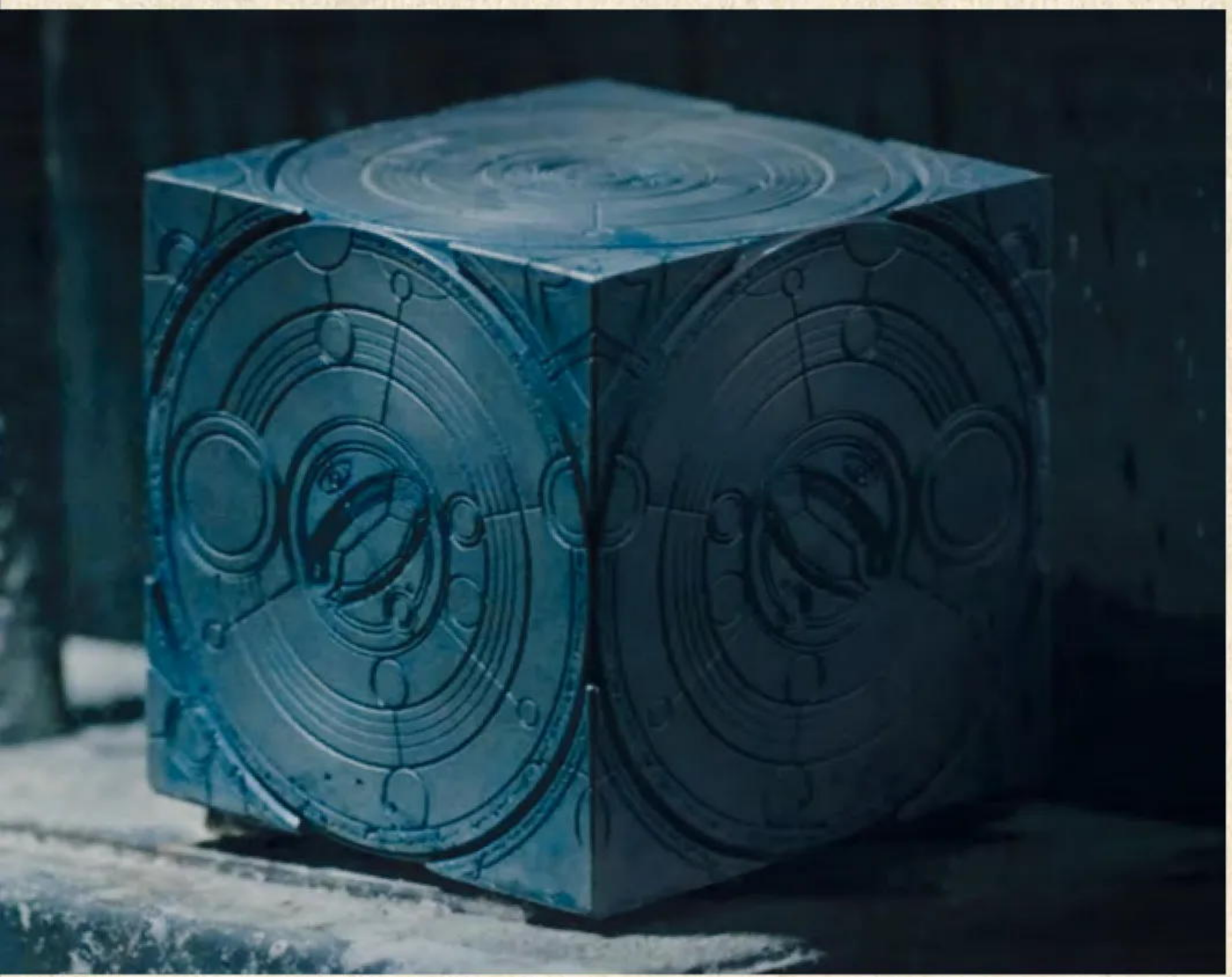
In reality, the tiny tattooed box was made by Nick Robato of Rubbertoe Props. Nick has been making gadgets for *Doctor Who* since its revival in 2005, when he became part of the dedicated props department. In 2011, he left to form Rubbertoe, but he still retains strong links with the show and continues to manufacture key items, such as the Siege Mode TARDIS. "The cube was designed by Chris J Lees," says Nick. "I think I was told that the cube was a TARDIS, but in self-defence emergency mode or something like that. I'd not made a TARDIS before, so I could now check that off the list!"

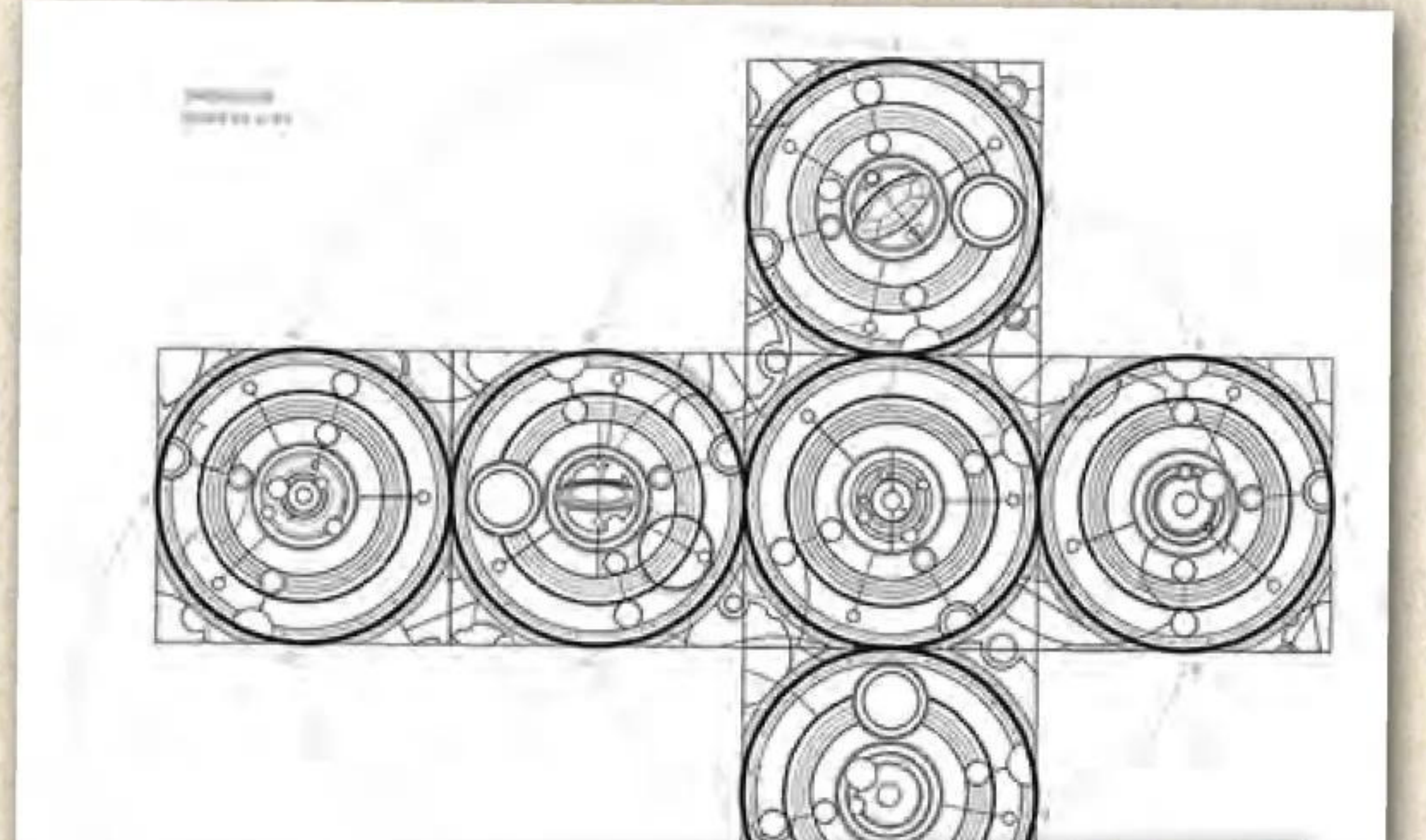
In reality, the tiny tattooed box was made by Nick Robato of Rubbertoe Props.

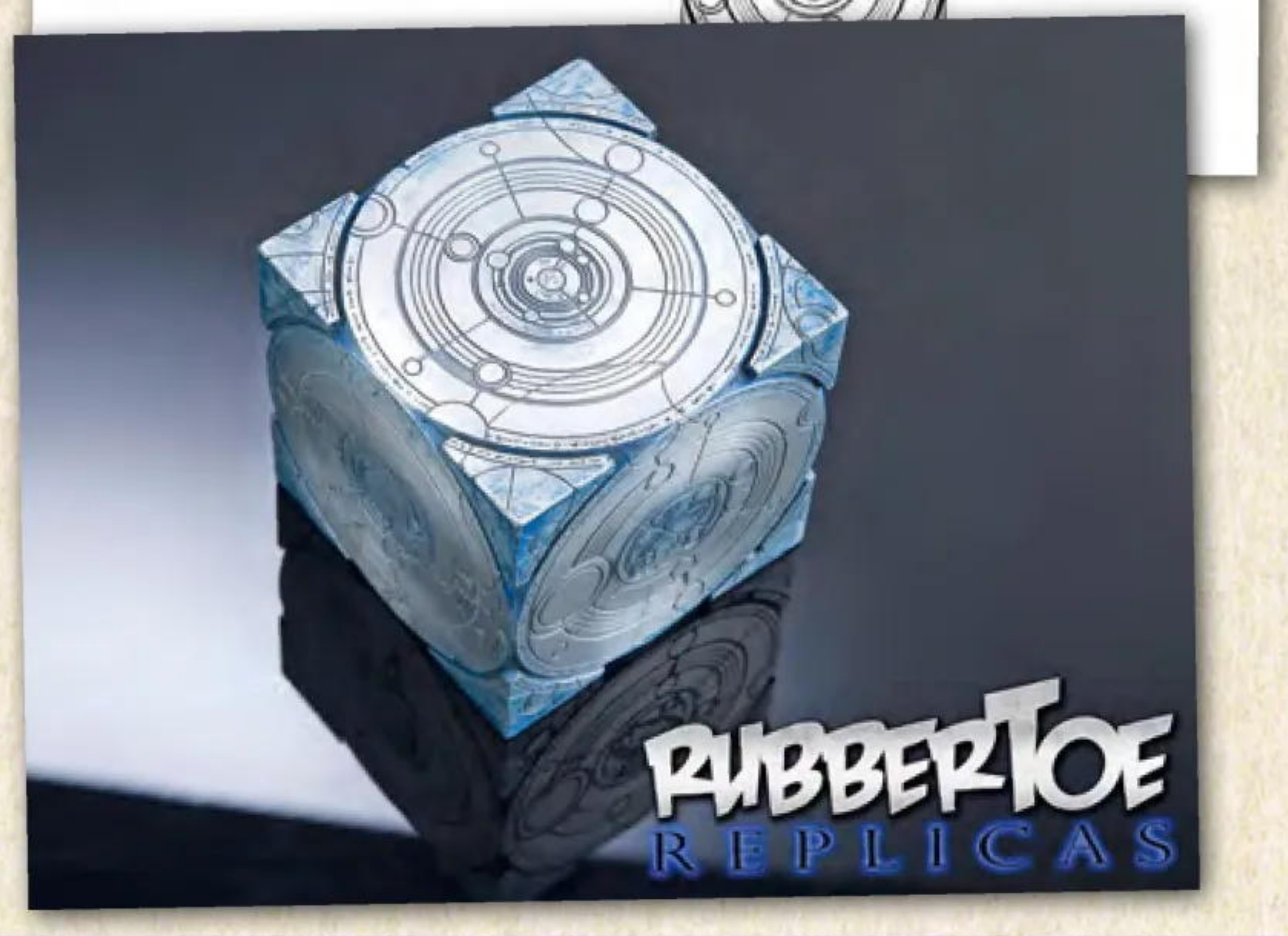
Going from detailed vector drawings provided by Lees, Nick etched the motifs onto six sheets of Perspex to make the sides of the cube. "Perspex as a material is great for prop making," he says. "The pattern was etched out on the laser cutter and then the overall shape was cut out. All the edges were bevelled to 45 degrees and then glued together." Once the hollow Perspex case had been assembled, it was used to make a mould into which a mixture of resin and aluminium was poured, resulting in a solid block with a metallic sheen. "It has that tactile element to it," explains Nick. "It's great to hold and has a cold feel to it, due to the metal used in the resin."

Luckily for some, Rubbertoe holds a licence to make and sell replicas of various props, and the Siege Mode TARDIS was a dead cert for the assembly line. "Our replicas are made mostly exactly in the same way as the originals, and the cube has been one of our bestsellers," says Nick. "We don't make them now, but they do come up on eBay now and then for stupid money. One day I'll do another short run – when, I don't know...!" →

You can see more of Nick's props at *rubbertoereplicas.com*






RUBBERTOE
REPLICAS

Top: Pre-production art of the Siege Mode TARDIS.

Above right: Joivan Wade (Rigsy) and Clara (Jenna Coleman) with the Siege Mode TARDIS in *Flatline* (2014).

Above left inset: Nick Robato built the prop.

Far left: The prop as seen on screen in *Flatline*.

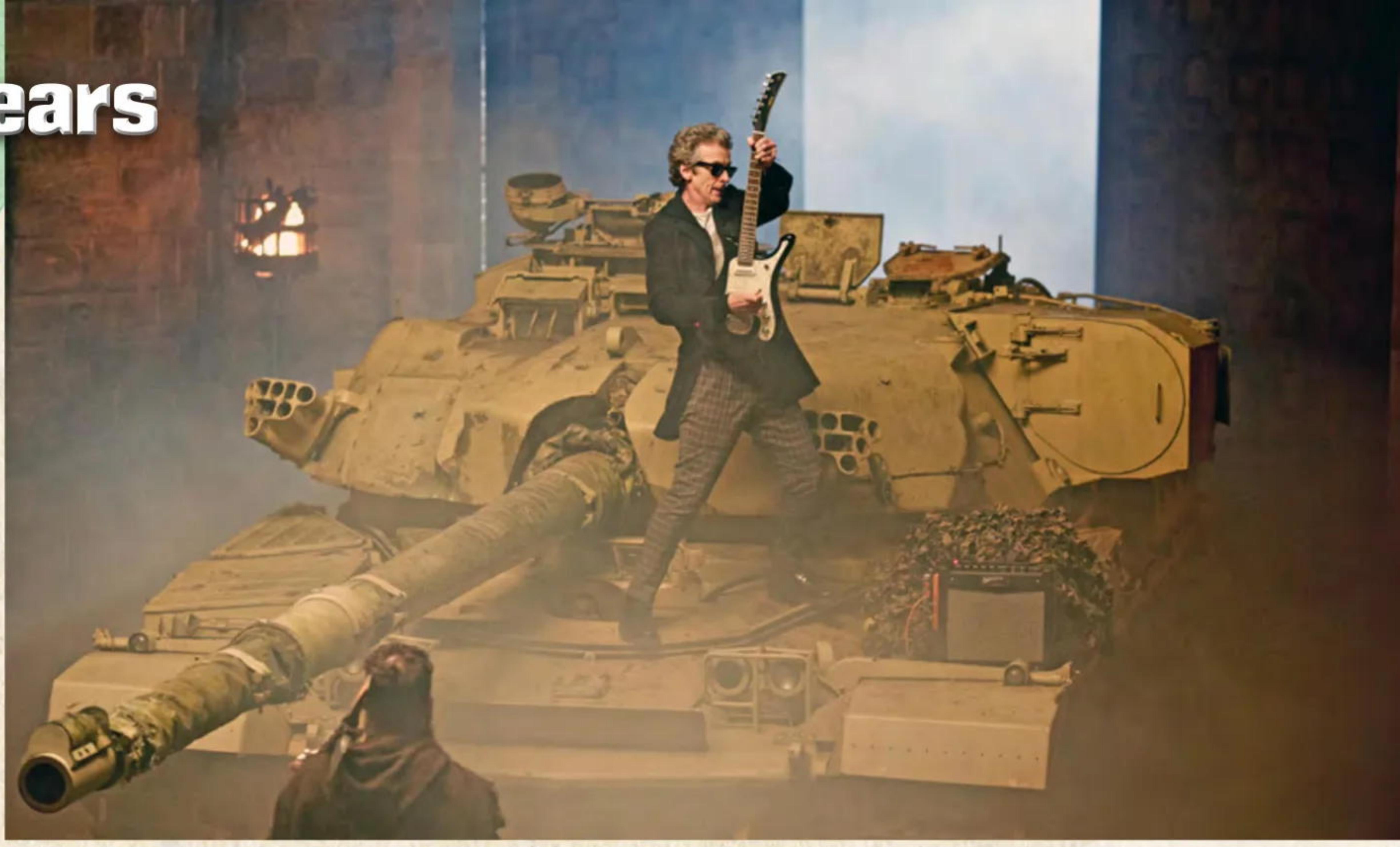
Left above: The original plans for the Siege Mode TARDIS.

Left below: The licensed replica from Rubbertoe Props.

60 Objects, 60 Years

2015

Electric guitar



In the 20th century, we used to speak about television in terms of 'water-cooler moments', meaning something so shocking or fabulous that it was sure to be the buzz of the office the next day. The water cooler, in the centre of the workplace, would be the focus of these conversations, as employees snuck a cheeky few minutes of chat while hydrating, and talk would inevitably turn to last night's explosive episode of whatever.

Towards the middle of the second decade of the 21st century, we no longer needed to wait until the next day to express our amazement or dismay over a particular scene; we could do it immediately, online, through social media. As eyes turned away from the increasingly muddy waters of overnight ratings, the success or failure of any particular brand came to be inextricably linked to how well it was trending on Facebook, Instagram and, perhaps most importantly, Twitter (now 'X'). Programme makers stopped thinking in terms of 'water-cooler moments' and began devising 'tweetable moments' instead. The meme-ification of *Doctor Who* was well and truly underway.

Of course, the one way in which the 'tweetable moment' differs from the 'water-cooler moment' is that it has a visual dimension; short clips and screen grabs can be posted alongside a choice quote and looped into oblivion via a gif-maker. The more striking or incongruous the image, the better. So – funny hats, a dinosaur piggyback… Then, in 2015's *The Magician's Apprentice* came the ultimate tweetable moment: the Doctor playing an electric guitar on a tank in a medieval feasting hall. #OMG!

The guitar in question was a Yamaha SGV-800, hand-picked by actor Peter Capaldi because it looked like "a Fender Stratocaster had been described to someone who had never seen one". This same guitar would pop up again and again throughout Capaldi's tenure, to the point where it became a totem of his time in the TARDIS, akin to Tom Baker's scarf or Peter Davison's celery. Disappointingly, none of Character Options' various Twelfth Doctor action figures came with an accompanying instrument, although statuette makers Funko did us proud in 2016 with their Pop vinyl figurine, boasting guitar *and* sonic shades.

Capaldi, an experienced guitar player and veteran of 1980s punk band The Dreamboys, even contributed the lead line to a guitar version of the immortal *Doctor Who* theme. This was broadcast in the titles of 2015's *Before the Flood,* making him the second actor to have played both the character and the tune (see box, left). It's not known if he can drive a tank.

Above: The Doctor (Peter Capaldi) makes an unforgettable entrance in *The Magician's Apprentice* (2015).

Below left: The Doctor (William Hartnell) in *The Romans* (1964); the Doctor (Patrick Troughton) in *The Power of the Daleks* (1966).

Bottom left: The Doctor (Peter Davison) in *The Five Doctors* (1983); The Doctor (Colin Baker) in *Attack of the Cybermen* (1985); the Doctor (Sylvester McCoy) in *Delta and the Bannermen* (1987).

Below right: The Funko Pop vinyl figure of the Twelfth Doctor with his guitar.

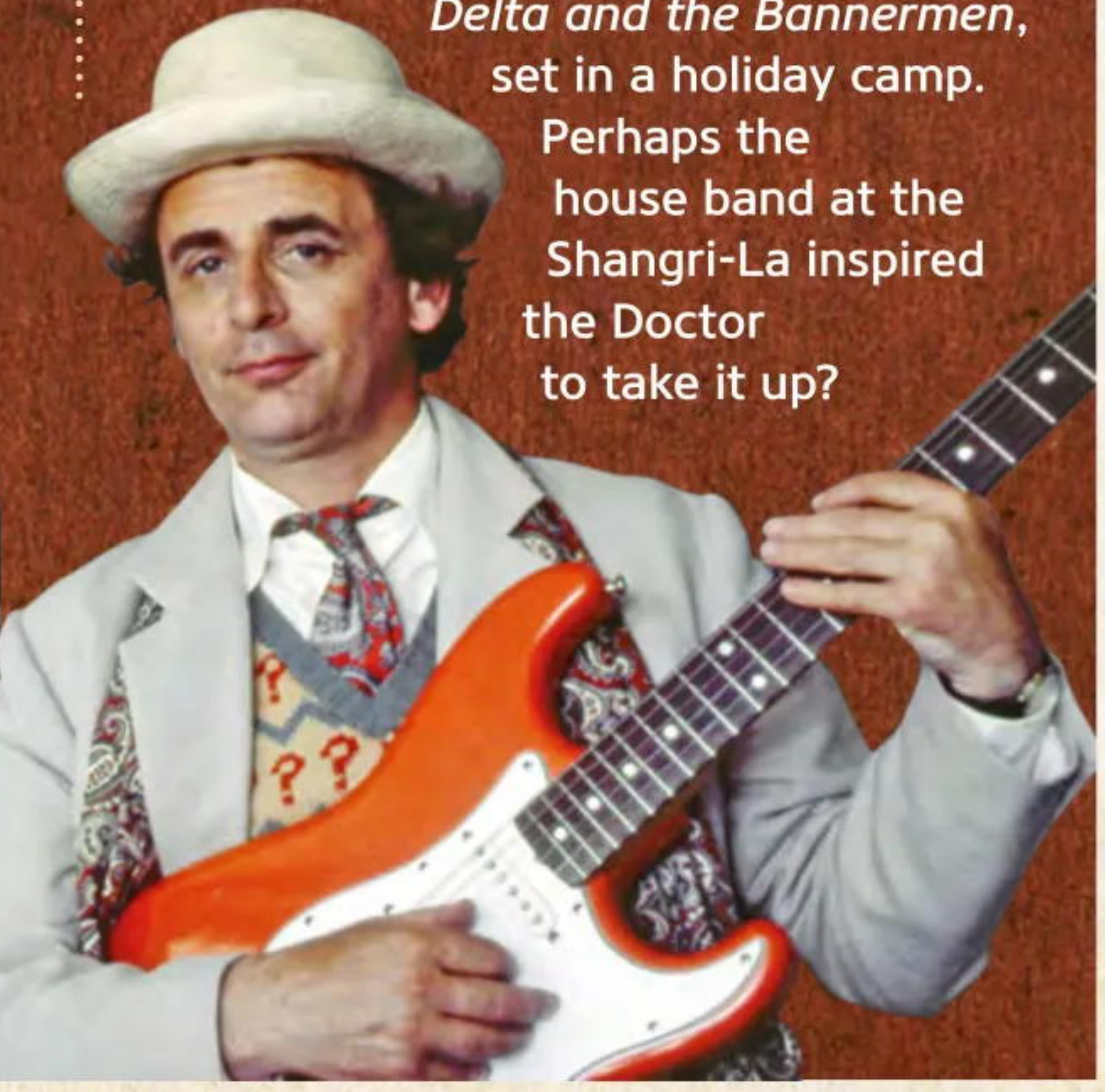
POP!
TELEVISION
DOCTOR WHO
357
AGE 14+

Play it Again

Although the First Doctor mimed playing a lyre in 1965's *The Romans,* the gag was that he did *not* know how to play it. The Second Doctor, on the other hand, could hardly be *stopped* from playing his famous stripy recorder from 1966's *The Power of the Daleks* onwards, as well as using it as a rudimentary blowpipe in 1967's *The Underwater Menace* and a less-than-convincing telescope in 1968's *The Wheel in Space* and *The Invasion*.

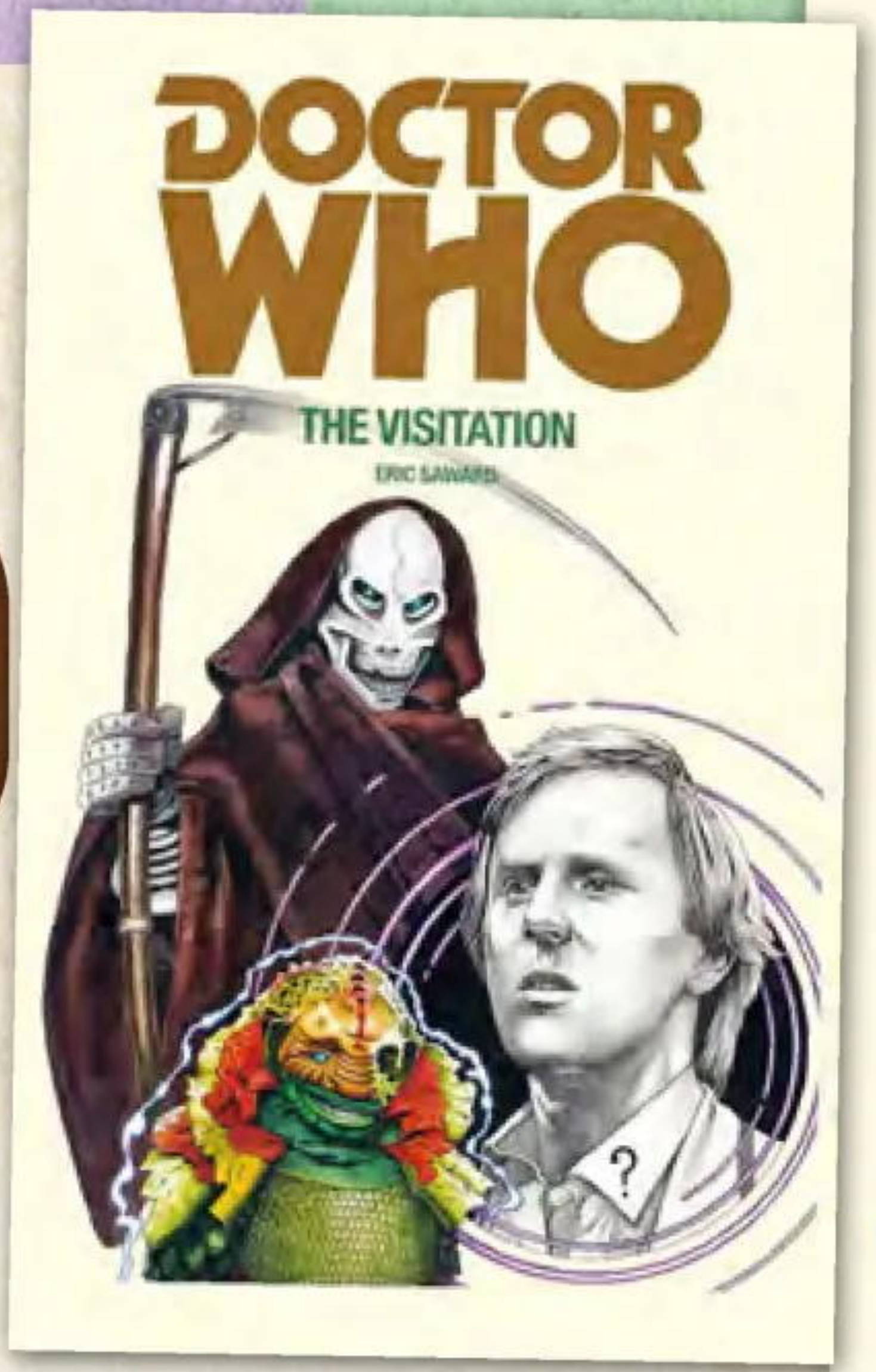
Later, the Fifth Doctor played Rassilon's harp in 1983's *The Five Doctors*, and in 1985's *Attack of the Cybermen* the Sixth Doctor played a snatch of Bach's *Toccata and Fugue in D minor* on the TARDIS, which had temporarily become a functioning pipe organ.

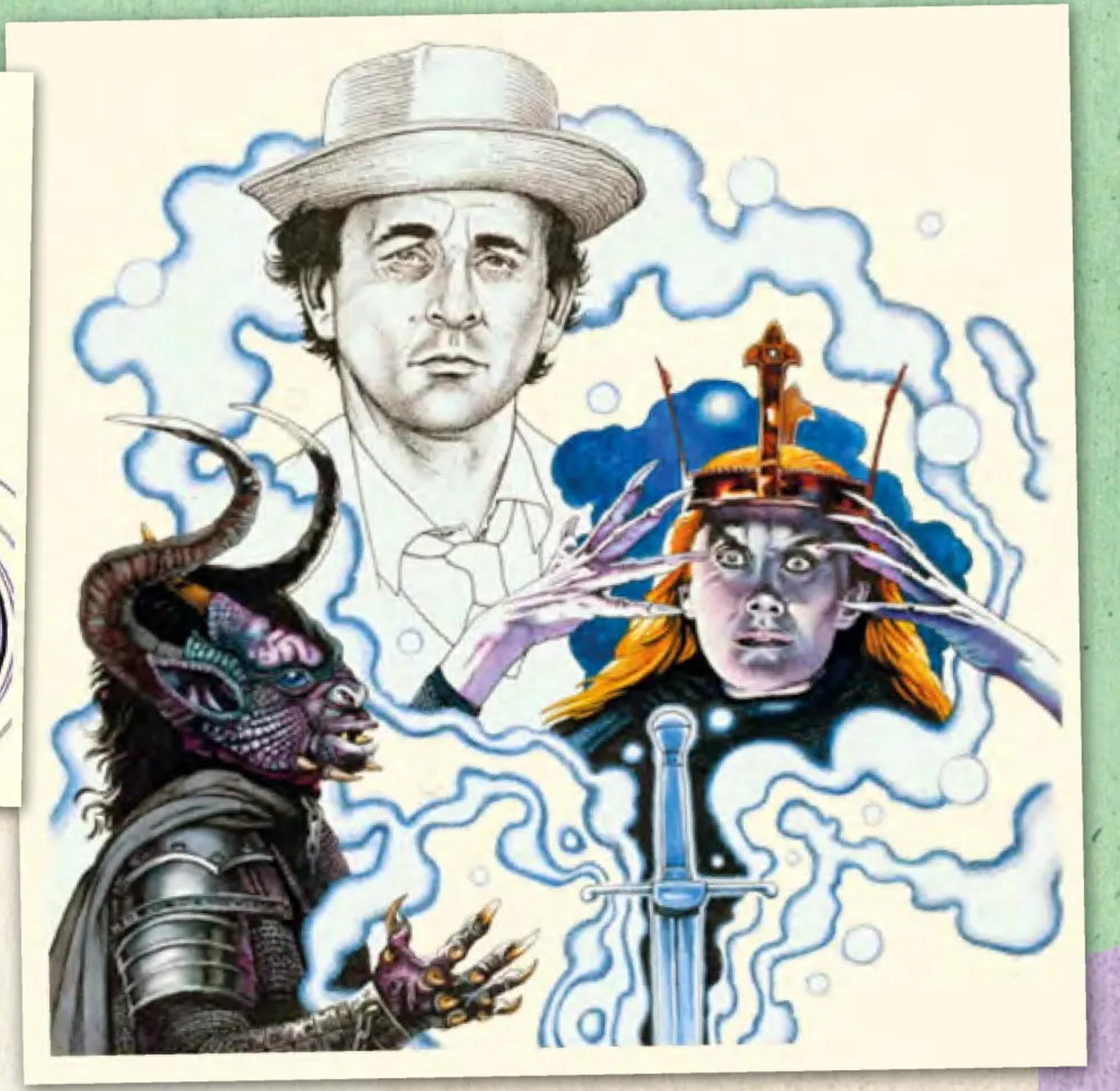
The Seventh Doctor played the spoons in 1987's *Time and the Rani* and 1988-89's *The Greatest Show in the Galaxy,* while actor Sylvester McCoy added them to an arrangement of the show's famous intro music for 1994's *The Worlds of Doctor Who* compilation. Having beaten his successor Peter Capaldi to this particular punch, he was also seen holding (but not playing) an electric guitar in 1987's *Delta and the Bannermen,* set in a holiday camp. Perhaps the house band at the Shangri-La inspired the Doctor to take it up?



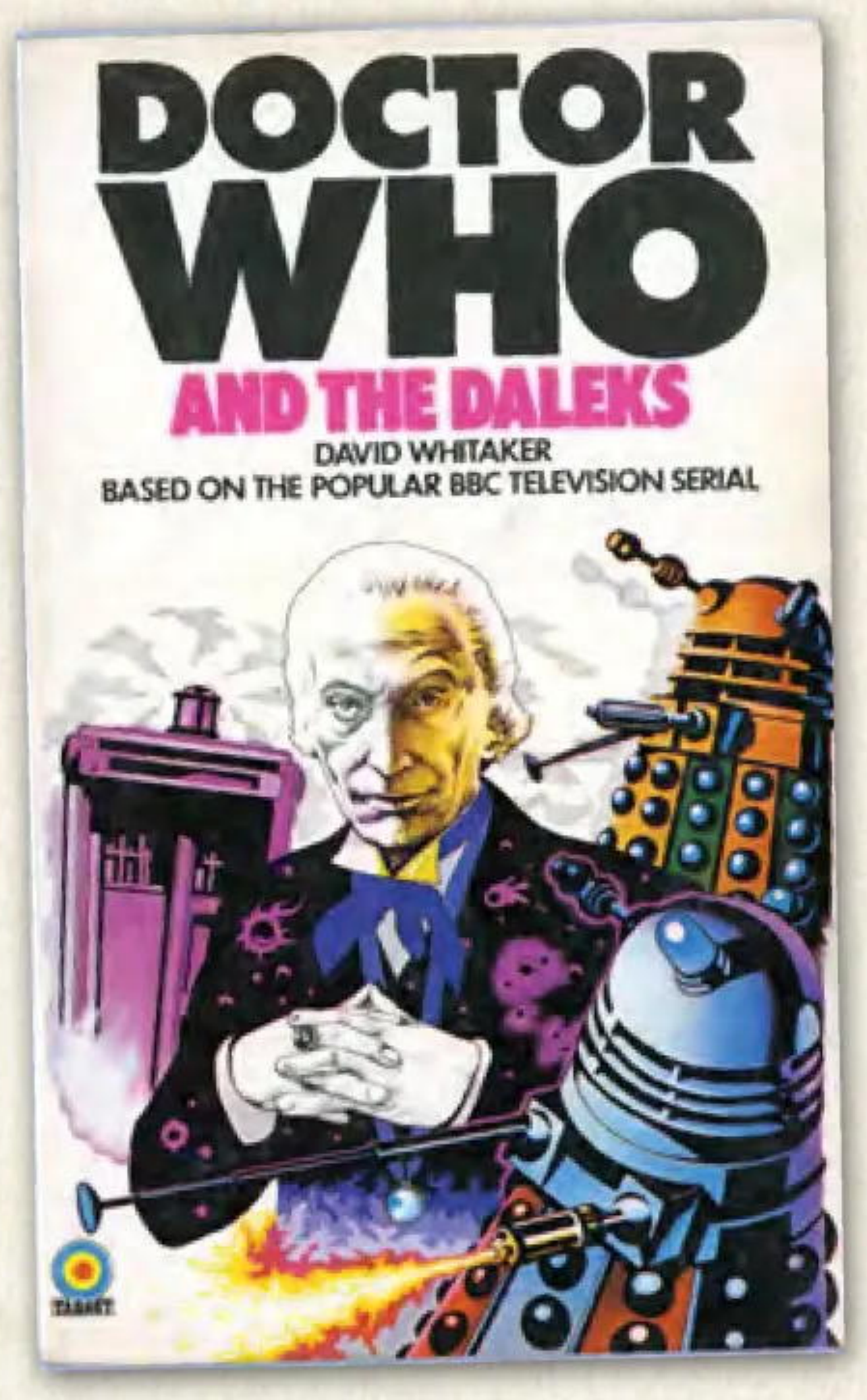
2016

New Achilléos artwork





Here's an interesting idea: search for a picture of the first edition of David Whitaker's 1964 book *Doctor Who in an Exciting Adventure with The Daleks* (an adaptation of the second televised story, incorporating a pinch of the first). With the best will in the world, Arnold Schwartzman's charcoal drawing of an old man in a doorway doesn't exactly scream excitement, and the 1965 edition, which swaps the lurid pink background for thrilling grey, doesn't do much to help matters. Peter Archer's painting, adorning the front of Armada's paperback from the same year, is more expansive, featuring a mysterious figure in a cape standing outside an old police box. Still, it's hardly pulse-quickening stuff.



Compare these to Chris Achilléos' cover for Target's 1973 reprint, retitled simply *Doctor Who and the Daleks*, and the difference is astounding. A glaring chronomancer is surrounded by two rainbow-hued robots, one of them shooting red-and-purple fire, while swirls of nebulous energy surround a strange fuchsia cabinet. The central character is drawn in monochrome apart from his tie and monocle, with an eerie yellow glare on one side of his face, and he appears to have a universe *inside his jacket.* It's little wonder these books flew off the shelves, giving birth to a publishing powerhouse that's still running five decades later.

At the time, with scant visual material available, once a *Doctor Who* adventure had been broadcast Achilléos' book covers became the lasting image that defined it – until the advent of this very magazine in 1979, or arguably the dawn of the video age in the mid-1980s. In 1977, after creating an astonishing 28 covers in only four years, disagreements with Target resulted in Achilléos leaving the range, which was tended by a cadre of devoted artists – each unique in their own interpretations of the adventures contained behind their dazzling covers. After a dull experiment with photo-only designs, the jackets went through something of a renaissance, but many still hankered after Achilléos' tell-tale trademarks... the furious fizz of mercurial miasma, the pointillist portraits mixing vibrant hues with stark black and white.

So hearts leapt when, in 2016, BBC Books expanded their newly relaunched Target range with three reprints of previous novelisations, all of them featuring brand-new illustrations by Achilléos. His dynamic compositions and bold colour schemes had lost none of their impact, singing out against the golden logo on the cream-coloured backing. For a short while, the master had returned to his former station, and it was glorious.→

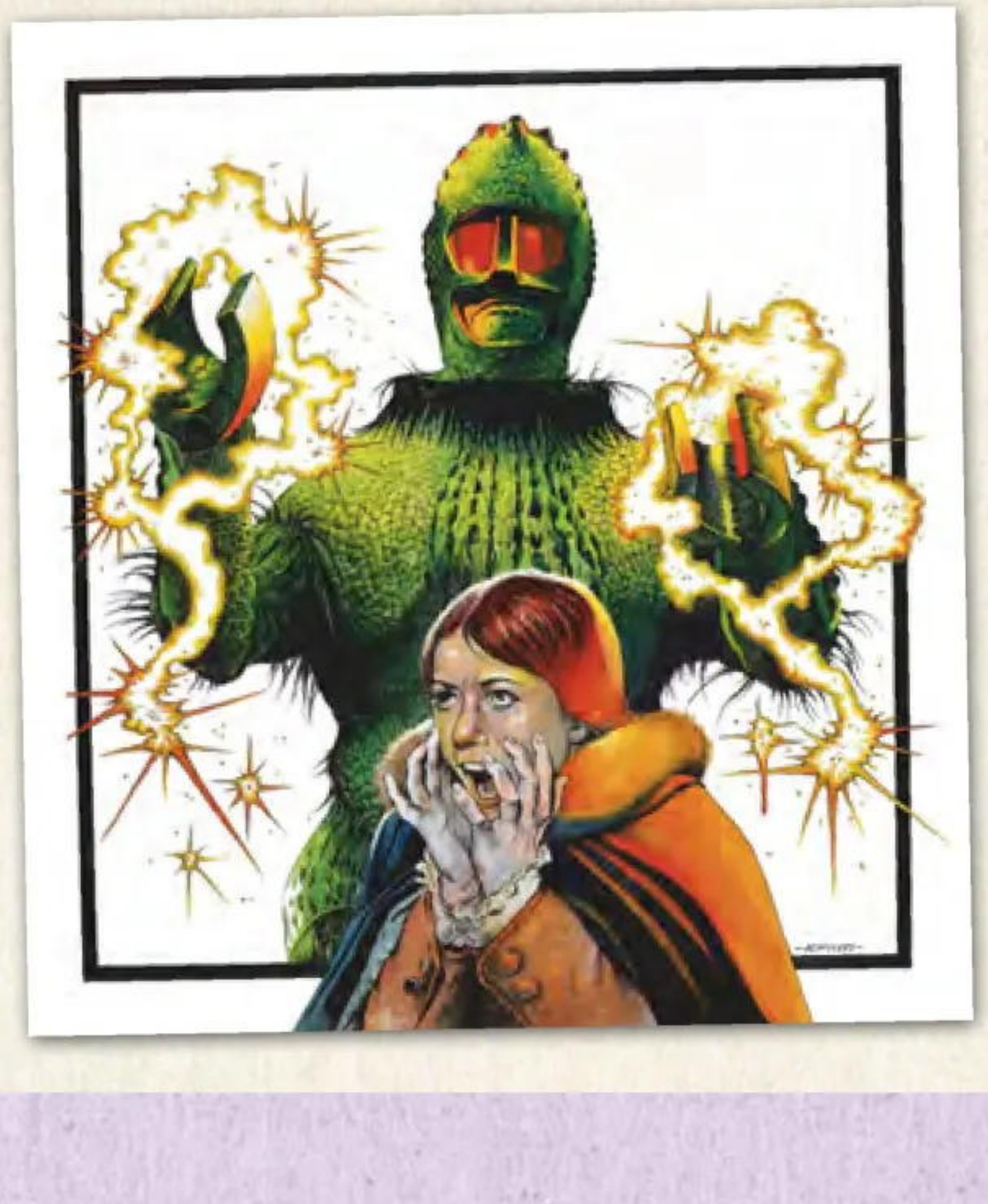
Above: The 2016 reprint of *The Visitation* (2016) and Chris Achilléos' artwork for the same year's *Battlefield*.

Far left: The 1973 edition of *Doctor Who and the Daleks*.

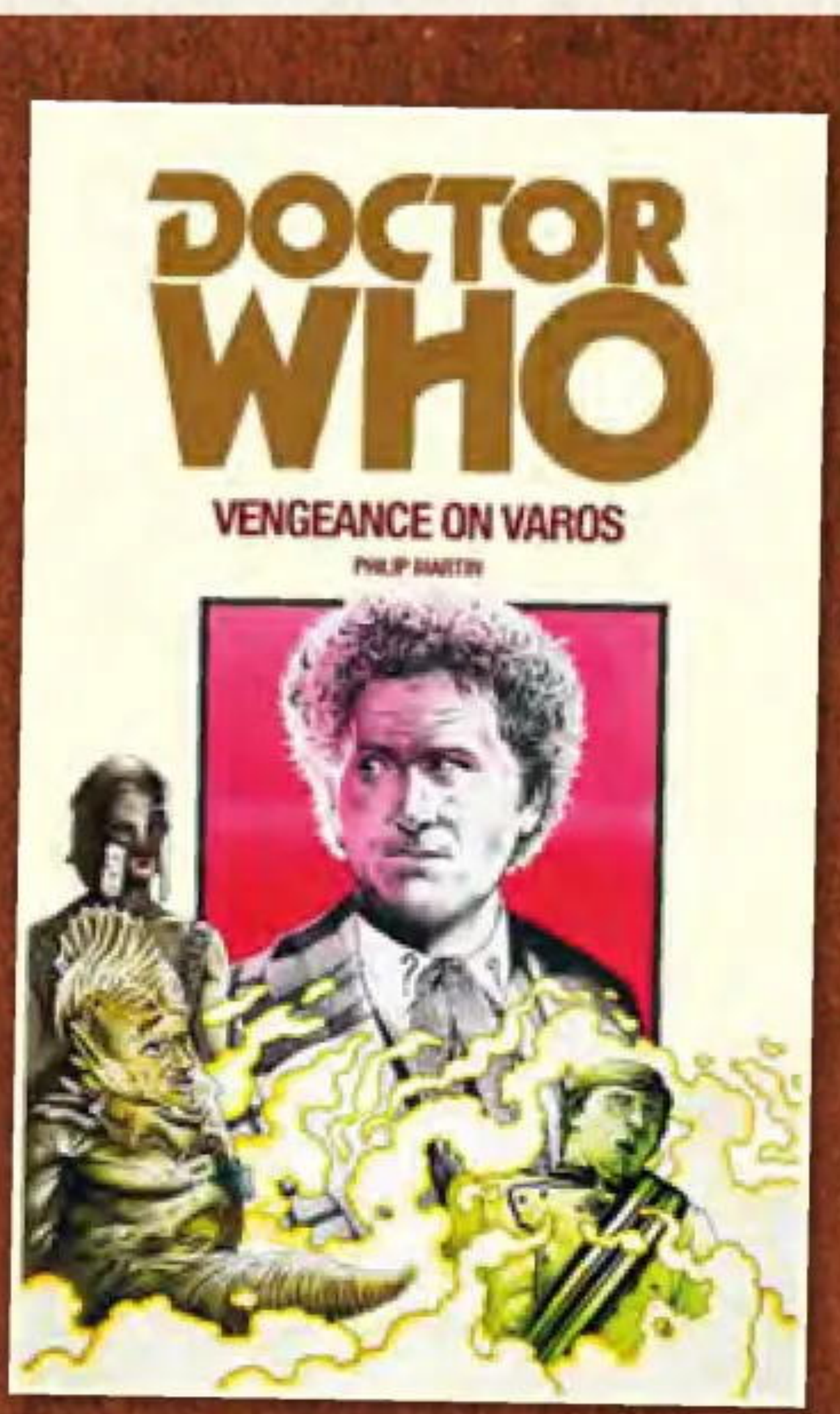
Left inset: Artist Chris Achilléos.

Below left: Achilléos' artwork for 1976's *Doctor Who and the Ice Warriors*.

Below right: The 2016 reprint of *Vengeance on Varos*.



Altered Image



Dale Santos from California, a collector of original *Doctor Who* artwork, is lucky enough to own Chris Achilléos' original illustration for the reprint of *Vengeance on Varos*. "I acquired it from him in person at the Gallifrey One convention in Los Angeles in 2018," he explains. "I love all his artwork – old and new."

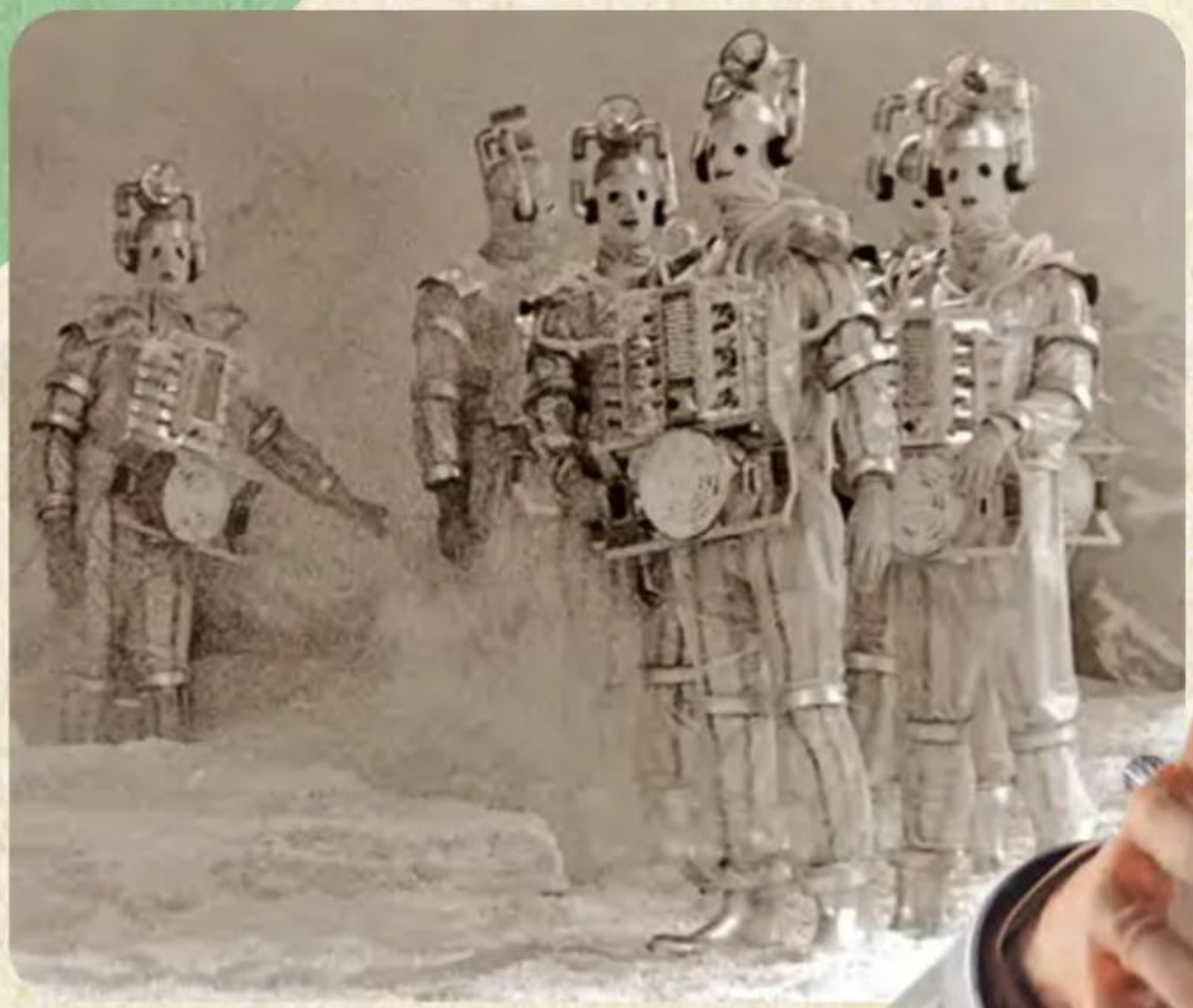
Viewing the piece, one detail is striking in its absence from the finished cover – a noose about the Doctor's neck, referencing the mock-hanging he's forced to endure in the story. "I was attracted to the cover due to the noose that was omitted from the published book cover," Dale admits. "The noose, as I discussed with Christos, was an integral part of the look one sees on [Sixth Doctor actor] Colin Baker's face. Without the noose, something was lacking." This lost detail makes the original unique.

Achilléos died in December 2021. "I will always hold Chris in high esteem, as he is one of my heroes and my all-time favourite *Doctor Who* artist," adds Dale fondly. "He was a gentleman and an all-round good person. I am lucky to have met him."

60 Objects, 60 Years

2017

New Mondasian Cyberman costume



"If it ain't broke, don't fix it," goes the old adage – but a little update here and there can't hurt. This was the mantra for Kate Walshe and Gary Pollard of Millennium FX, the team responsible for bringing the original 1966 Cybermen back to our screens in 2017's *World Enough and Time.*

Cited by many (including Peter Capaldi) as the best and scariest versions of the Mondasian menaces, Alexandra Tynan's design for William Hartnell's swansong, *The Tenth Planet*, differs from almost every subsequent version in that it could never be mistaken for a robot. The cloth face and human hands serve as stark reminders of a key point that's been smothered over time: *there's a person in there.*

"They're the scary ones," Pollard told **Doctor Who Magazine** in 2017. "It's a careful game to update something, keeping what you found frightening in the first place but not taking on anything done on a shoestring budget that wouldn't hold up now. It's not a re-design to me, it's an update."

At first glance, the two iterations seem identical; the ridged brain-pan, the masses of tubing, the silver bands around the limbs. But closer inspection reveals an economy of scale motivated more by consideration for the actors' comfort than anything else.

"The old ones had these massive light-beam guns beneath their chest units," explained Walshe in the same interview. "They were really difficult for the guys to walk with; too big, too heavy, really impractical." In **DWM**'s special *Cybermen* bookazine devoted exclusively to the creatures, 'Cybermum' Tynan revealed her regret at what the performers must have endured. "I feel awful for them," she admitted. "I've apologised loudly to the ether, loudly, on several occasions!"

In an attempt to compensate for these issues, the 2017 models had greatly reduced chest-units and light guns, as well as far smaller head-lamps and handles. Even the layers of fabric had been reduced, from the original plastic over wool (!) to a retro-looking silver latex – although eagle-eyed viewers may have noticed that the previously free hands were covered in rubber gloves.

"They're like old medical gloves, this transfusion rubber that's kind of yellow and sickly," Walshe revealed. "There's something sort of ill-fitting about them, so we asked the guys to twist them so everything was sort of buckling weirdly."

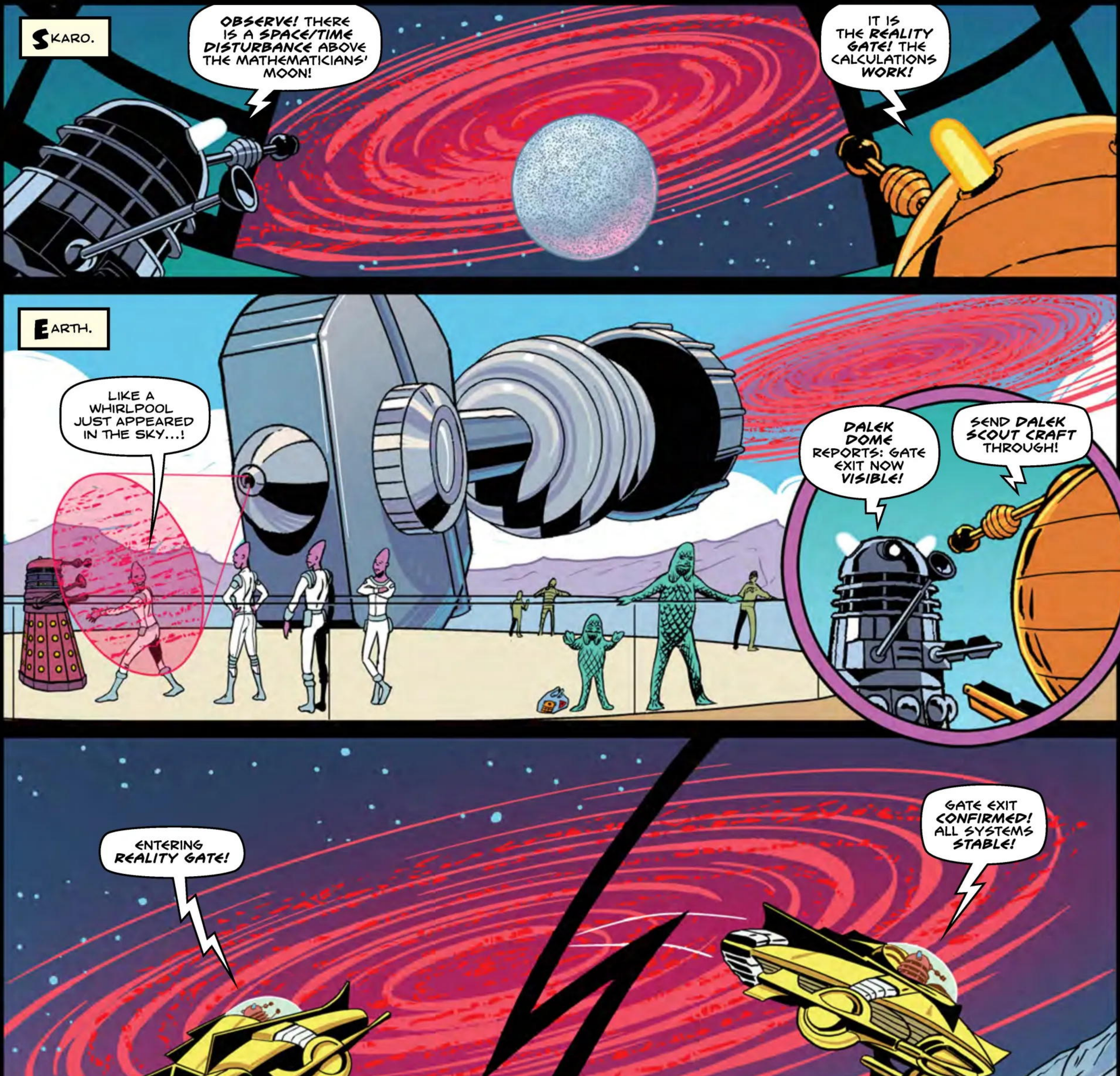
The finished article remains a tribute to both Tynan's brilliance and the dedication of Walshe and Pollard, transporting the patchwork monsters through 50 years of television. Truly unbreakable! **DWM**

Top: Cybermen from Mondas attack the South Pole in *The Tenth Planet* (1966).

Above inset: Kate Walshe and Gary Pollard of Millennium FX.

Left: Cybermen consult David Banks' book on their complicated history during production of *World Enough and Time/ The Doctor Falls* (2017).

Right: A Mondasian Cyberman from the same two-parter.

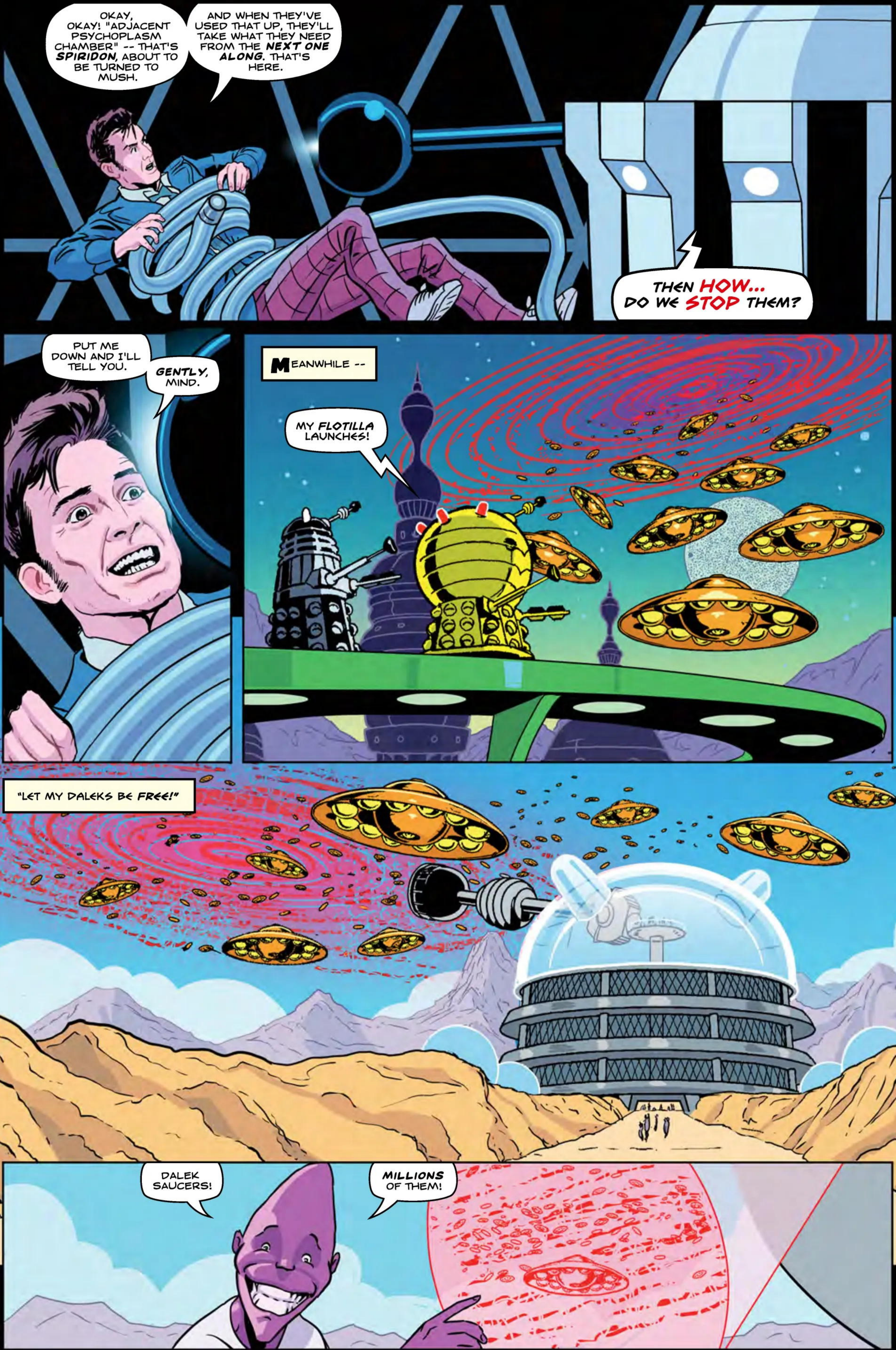

SKARO.
OBSERVE! THERE IS A SPACE/TIME DISTURBANCE ABOVE THE MATHEMATICIANS' MOON!
IT IS THE REALITY GATE! THE CALCULATIONS WORK!
EARTH.
LIKE A WHIRLPOOL JUST APPEARED IN THE SKY...!
DALEK DOME REPORTS: GATE EXIT NOW VISIBLE!
SEND DALEK SCOUT CRAFT THROUGH!
ENTERING REALITY GATE!
GATE EXIT CONFIRMED! ALL SYSTEMS STABLE!
SUCCESS! PARAMOUNT SUCCESS!
PLANET EARTH IS OURS FOR THE TAKING!

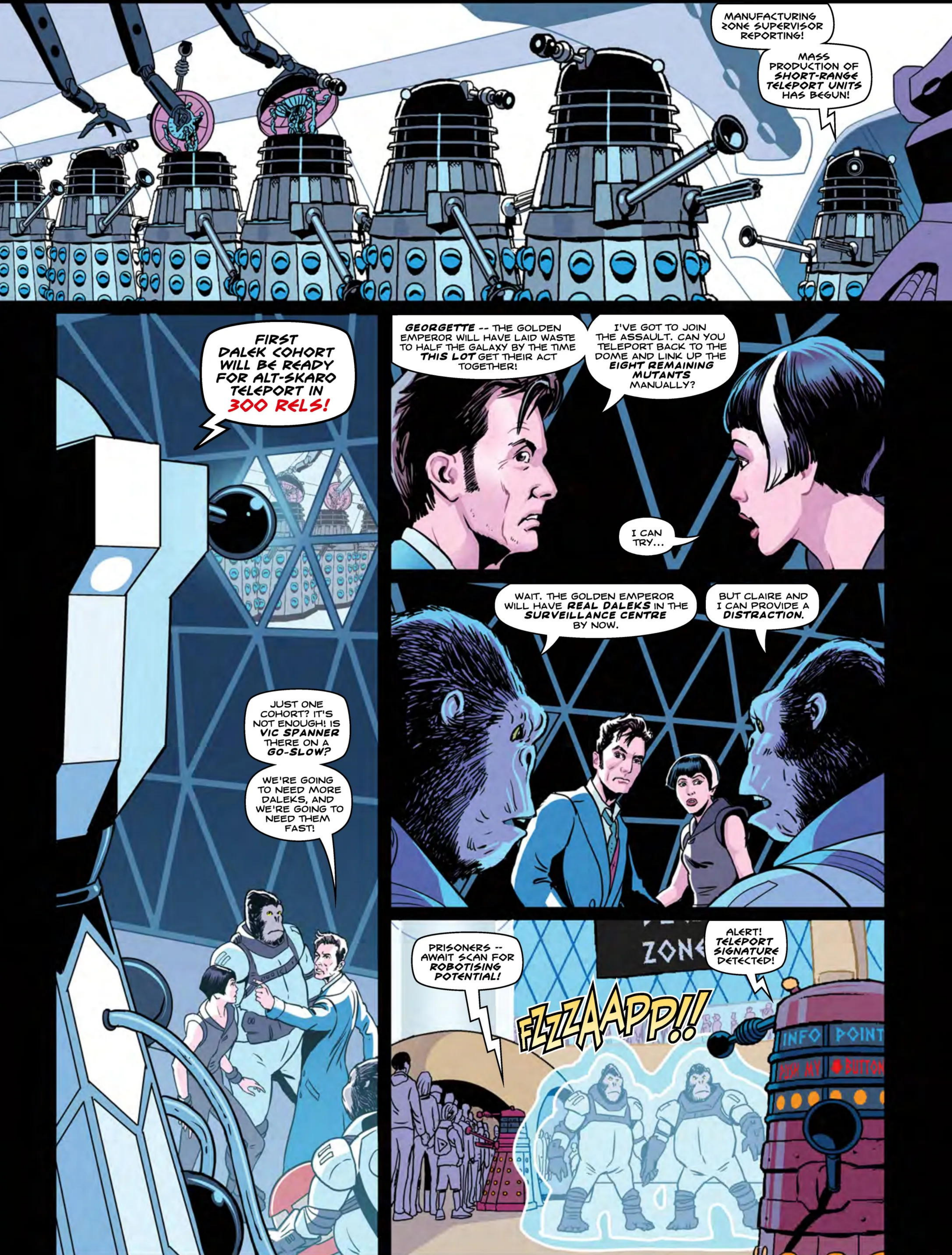
LIBERATION OF THE DALEKS

PART THIRTEEN

STORY: **ALAN BARNES** • ART: **LEE SULLIVAN** • COLOURS: **JAMES OFFREDI** • LETTERING: **ROGER LANGRIDGE** • EDITOR: **MARCUS HEARN** • DALEKS CREATED BY **TERRY NATION**

YOU DARE... INVADE... MY INNER SANCTUM?!
INTRUDERS WILL BE EXTERMINATED!
YEAH, WE DON'T HAVE TIME FOR THAT. YOU, YOUR DALEKS, YOUR SKARO -- YOUR UNIVERSE, IN FACT --
THE WHOLE KIT AND CABOODLE'S ABOUT TO GET DRAINED, TO MAKE RAW PSYCHOPLASM FOR THE GOLDEN EMPEROR'S FLEET!
THERE IS... NO EMPEROR... BUT ME!
BLIMEY, MY EARS!
WHO'S YOUR VOICE COACH -- BRIAN BLESSED?!
IF YOU'D CARE TO CAST THE MIGHTY IMPERIAL PEEPER OVER THE SKARO MOVIES CHANNEL...?
THERE HE IS. MUCH LIKE YOU, 'CEPT WITH A THING FOR BLING.
INSTRUCT DALEK DOME TO ESTABLISH CONDUIT FROM ADJACENT PSYCHOPLASM CHAMBER!
YOU WANT ME TO WHAT?!
COLLAPSE SPIRIDON, THEN FEED ITS PSYCHOPLASM INTO GOLDEN CITY CHAMBER, SO LOST MATTER IS REPLENISHED!
BUT WHAT... DOES IT MEAN??
DOCTOR, LOOK OUT!
WHUH...? THEY'RE TENTACLES!


OKAY, OKAY! "ADJACENT PSYCHOPLASM CHAMBER" -- THAT'S SPIRIDON, ABOUT TO BE TURNED TO MUSH.
AND WHEN THEY'VE USED THAT UP, THEY'LL TAKE WHAT THEY NEED FROM THE NEXT ONE ALONG. THAT'S HERE.
THEN HOW... DO WE STOP THEM?
PUT ME DOWN AND I'LL TELL YOU.
GENTLY, MIND.
MEANWHILE --
MY FLOTILLA LAUNCHES!
"LET MY DALEKS BE FREE!"
DALEK SAUCERS!
MILLIONS OF THEM!


MANUFACTURING ZONE SUPERVISOR REPORTING!
MASS PRODUCTION OF SHORT-RANGE TELEPORT UNITS HAS BEGUN!
FIRST DALEK COHORT WILL BE READY FOR ALT-SKARO TELEPORT IN 300 RELS!
JUST ONE COHORT? IT'S NOT ENOUGH! IS VIC SPANNER THERE ON A GO-SLOW?
WE'RE GOING TO NEED MORE DALEKS, AND WE'RE GOING TO NEED THEM FAST!
GEORGETTE -- THE GOLDEN EMPEROR WILL HAVE LAID WASTE TO HALF THE GALAXY BY THE TIME THIS LOT GET THEIR ACT TOGETHER!
I'VE GOT TO JOIN THE ASSAULT. CAN YOU TELEPORT BACK TO THE DOME AND LINK UP THE EIGHT REMAINING MUTANTS MANUALLY?
I CAN TRY...
WAIT. THE GOLDEN EMPEROR WILL HAVE REAL DALEKS IN THE SURVEILLANCE CENTRE BY NOW.
BUT CLAIRE AND I CAN PROVIDE A DISTRACTION.
ZONE
PRISONERS -- AWAIT SCAN FOR ROBOTISING POTENTIAL!
ALERT! TELEPORT SIGNATURE DETECTED!
FZZZAAPP!!
INFO POINT
PUSH MY BUTTON

HEY, DALEKS! WE'RE *WILD!*
POSITIVELY *LIVID!*
EXTERMINATE US... IF YOU *CAN!*
HIGH ALERT! ENEMY INCURSION ON MAIN CONCOURSE!
PROTECT SPECIMEN NINE LAMBDA! PROTECT MY *MUTANT SELF* AT ALL COSTS!
Lieutenant! I saw you in *Eight Delta's* scape, I've been trying to *cover* for you...
FZZZAAPP!!
Later, Merlin. I need help opening channels to every mutant *except* Nine Lambda, then patching them through to Eight Delta on a *shared wavelength.*
INCOMING TRANSMISSIONS DETECTED!
THAT WAS QUICK. PUT THEM UP ON YOUR SCREENS!
DOC-TOR!
DOCTOR!
DOCTOR
DOK-TOR!!!
OH LOOK, THE GANG'S ALL HERE. A COUPLE MORE *EMPERORS*, AN *AUTARCH*, AN *IMPERATOR*, A *SUPREME*, THREE MORE I DON'T THINK I'VE MET...
GOT A *FAVOUR* TO ASK.
DOCTOR?
DOCTOR...
DOCTOR
dokk...torrr...

"I WANT YOU ALL TO HELP ME SAVE THE EARTH... IF IT ISN'T TOO LATE."
SKARO TO FLEET COMMANDERS! BEGIN TARGETED ATTACKS ON DESIGNATED POPULATION ZONES --
DALEKS CONQUER AND DESTROY!
tel·e·pixXx
Everyone's dead here.
@London 2323 AD
2,880 showagains // 5 lurveits
tel·e·pixXx
they came from nowhere
@San Francisco 2323 AD
1,656 showagains // 2 lurveits
tel·e·pixXx
PLEASE SOMEBODY HELP US
@Cairo 2323 AD
1,555 showagains // 0 lurveits
NEXT ISSUE: THE NIGHTMARE ENDS

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PARTNERS IN CRIME

Before the Doctor and Donna Noble meet again, **Alan Barnes** looks back at their *first* reunion…

Poor Penny Carter!

That's *Observer* science correspondent Penny Carter. Sarah Jane Smith-ing ace reporter Penny Carter, who suspects that Adipose Industries' fat-busting capsule is too good to be true. Penny Carter, who hides herself away in the ladies' loos at Adipose HQ, then shows no fear when she's captured by company boss Miss Foster and her goons. Penny Carter, who disobeys the Doctor's order to scram the one time they meet, and delves further into Foster's files. Penny Carter, who misses all the *real* action, and ends up tied to a chair, in the street, ranting.

Poor Penny Carter, who does everything right and gets overlooked. Penny Carter, the companion who literally nearly was… because while developing the 2008 series, head writer Russell T Davies had her in mind for the series' next co-lead – a 30-something northerner, recently jilted, with a lottery-winner mum and a grandad who gazes at stars for a hobby. Penny Carter – jilted by Davies, too, when it became apparent that Catherine Tate was interested in reprising her role as Donna across 13 whole episodes. Penny Carter, reduced to a supporting role in the Donna-reintroduction instalment, whom Davies initially thought was "destined to die horribly… A bit like she could have been the companion, but gets murdered instead." Penny Carter, who didn't even earn that distinction, seemingly because keeping her alive gave Miss Foster someone to explain her schemes to. Perhaps that was Penny's reward for being so tenacious? Someone, at least, recognised her talents. It's just that it wasn't the Doctor.

But perhaps Miss Foster saw something else in Penny. A kernel of something nasty that might be nurtured – which is what Miss Foster *did for a living*. Because the way the angry, bitter Penny ends up raving at the Doctor, one can't help but wonder if, by neglecting her, he's made a dangerous enemy for himself; one who'll turn up again…

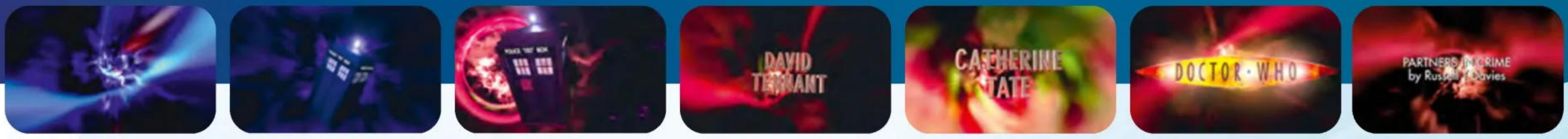
Poor Penny Carter? The proverbial bad penny, more like.

PENNY CARTER
PRESS PASS

Far left: The Doctor (David Tennant) and Donna (Catherine Tate) run into trouble on the sales floor of Adipose HQ.

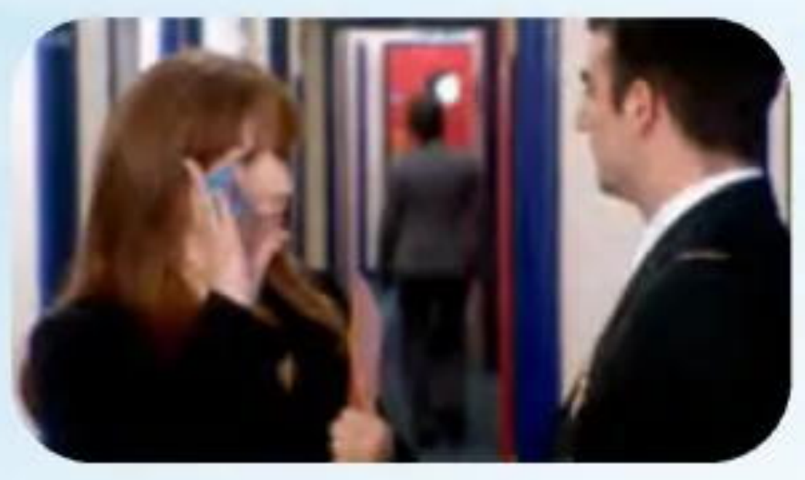
Above: Newshound Penny Carter (Verona Joseph) and her nemesis, Miss Foster (Sarah Lancashire).

Opposite page top: The Doctor shows his credentials to Clare Pope (Chandra Ruegg).



First broadcast Saturday 5 April 2008

London. Separately, Donna Noble and the Doctor make their way to Adipose Industries' high-rise HQ...



01m 18s Donna (Catherine Tate) and the Doctor (David Tennant) both flash Health and Safety credentials to proceed through the building – successfully, which might be why both the Eleventh Doctor (Matt Smith) and then Clara (Jenna-Louise Coleman) repeat the same trick in *Hide* (2012) and then *Flatline* (2014; in which Clara uses psychic paper, like the Doctor here).

The corridor where Donna bypasses a security man was actually one of the internal corridors of Upper Boat Studios, then *Doctor Who*'s regular home – seen in a pick-up shot recorded during production of *The Sontaran Stratagem*/*The Poison Sky* (2008). A further foyer-set scene, planned to be recorded at the One Kingsway office complex in Cardiff on 18 October 2007, was deferred and later dropped. As written, we saw two lift doors, side by side: "DONNA gets into the left-hand lift, heading up, doors close." Simultaneously: "The doors on the right-hand lift open – it's come up from the basement – and THE DOCTOR steps out..."

Next, Adipose Industries boss Miss Foster (Sarah Lancashire) hosts a press conference in the building's cinema. In the first shot, looking out at the audience from the stage, Donna is second along in the fourth row up, with a woman in blue two rows above, to her left. In the next shot, however, the woman in blue is two rows above, but to Donna's right – evidence that the picture was flipped in post-production.

01m 44s Miss Foster holds up a single capsule, to be taken once a day for three weeks. "The fat just walks away," claims an unseen narrator. Stage directions had the AI logo doing a little spin to the sound of a singing jingle: "*The Fat Just Walks Awaaaaay!*"

Observer science correspondent Penny Carter (Verona Joseph) introduces herself – but her opening exchange with Miss Foster was cut short. Originally, Foster observed, "Oh yes. You've written quite a bit about us already" – to which Penny responded: "And I'm not about to stop..." (In reality, *The Observer*'s science editor, then and now, is the venerable Robin McKie.)

While an expository animation plays, the Doctor is watching on from the projection booth – since the graphics are being spooled from an old-school reel, not a digital disc. Which seems curious, but (as we'll see) Miss Foster is not of Earthly origin – so perhaps she's simply a little behind the times, and had the film prepared in the expectation that the facilities available to her on Earth would still be analogue?

In fact, the use of film was a hangover from an early version, in which projectionist Keith told the Doctor that they'd normally use the new digital equipment, but his boss had insisted that the promo had to be shown on film. Originally, digital technology, including mobile phones, was banned from the building, because phone signals were used to activate the Adipose creatures...

According to Foster, the Adipose treatment is "100 per cent legal, 100 per cent effective" – two very specific claims, which imply that the product has been properly licensed for the UK market by the Medicines and Healthcare products Regulatory Agency (MHRA). Have they been nobbled?

03m 39s On the sales floor, Donna and the Doctor question telesales workers Craig Staniland (Rachid Sabitri) and Clare Pope (Chandra Ruegg) – each collecting a pendant with a pill-shaped capsule that's given away to new customers. One of their screens shows the six people at the top of the Adipose Industries client list, all of them Londoners: three in Haringey, two in Tower Hamlets, and one in Barnet. Curiously, however, all six have landlines with the same district code, beginning "020 7946 0..."

In fact, the fictional London numbers 020 7946 0000-0999 are reserved by Oftel for dramatic purposes. Similarly, the addresses and street postcodes are all fake – but the area postcodes N4, N8, E2 and E9 all exist, and correspond to the given districts. However, Colin Stretton's 41 Clement Street address shouldn't be given as "Barnet, London, N12 7GG". Although N12 is indeed in the London *borough* of Barnet, the N12 postcode is used in North Finchley, not the town of Barnet itself – which, *The Fact of Fiction* asserts with the confidence of one Barnet-born and bred, should have an EN5 (Enfield) postcode and be given as "Barnet, Hertfordshire".

By giving the Adipose client list to both Donna and the Doctor, Craig and Clare would appear to be in breach of the Data Protection Act (1998) – an offence with a maximum penalty of £500,000. Did they miss a training day? →

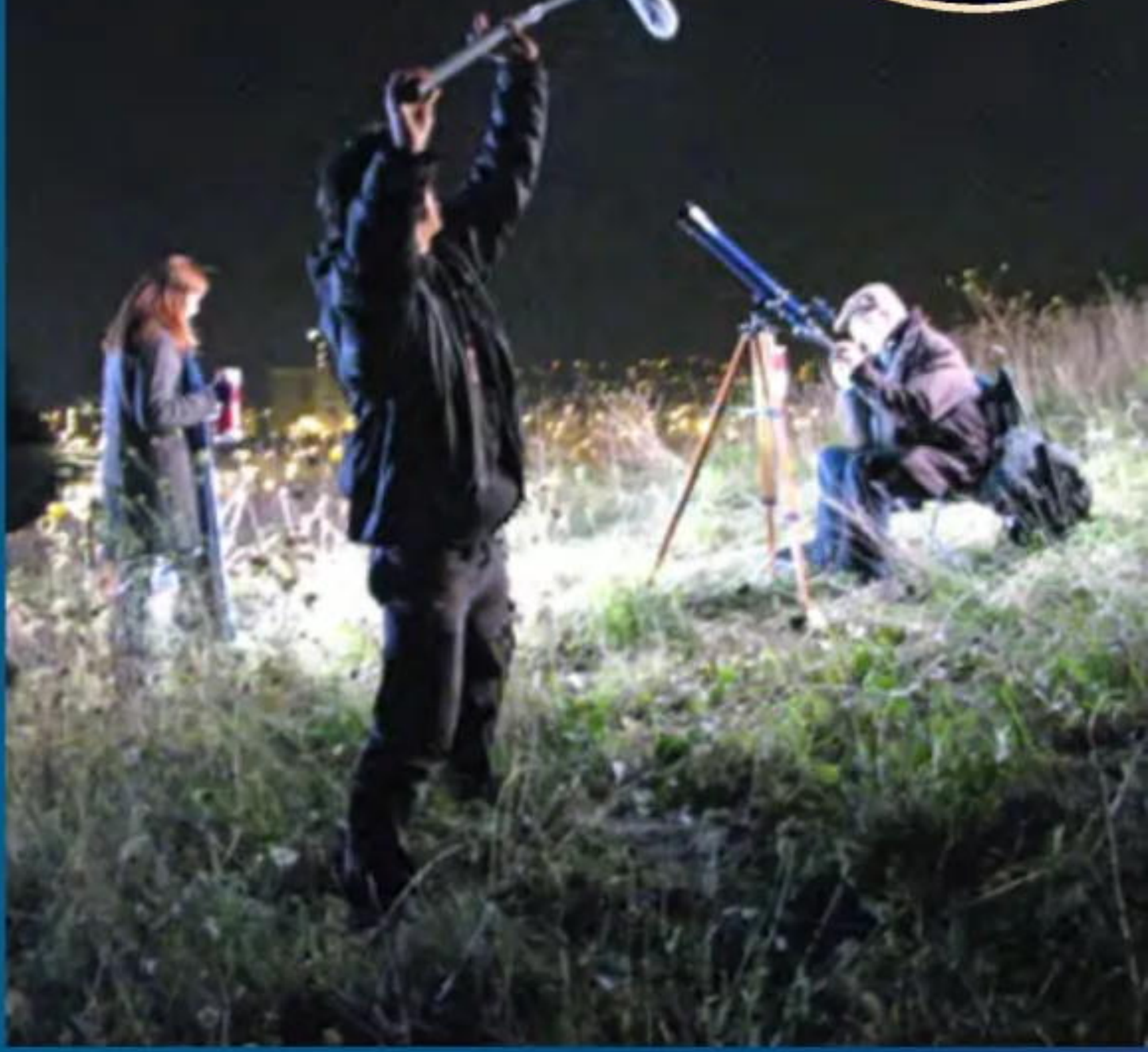
Essential Info

» In March 2007, Catherine Tate eagerly agreed to return as Donna Noble, previously the stopgap seasonal sidekick in *The Runaway Bride* (2006). Showrunner Russell T Davies duly began developing *Second Chance* – with Howard Attfield and Jacqueline King also set to return as Donna's parents, Sylvia and Geoff...

» The episode went into production under director James Strong (right) – originally scheduled to be shot over 15 working days and nights, beginning on Thursday 4 October. A crucial scene in which a dejected Donna meets her stargazing dad on a hillside was recorded at Cardiff's Grangemoor Park on the night of Monday the 8th; here, it became apparent that Attfield, who'd recently undergone chemotherapy, was very ill.

» Work continued the following night at the former British Gas building (now a Premier Inn) on Churchill Way, which doubled as the exterior of the Adipose Industries HQ. On Monday the 15th, the production team was informed that Attfield could no longer continue. Unwilling to recast the character, Davies proposed replacing Donna's dad with her grandad. Producer Phil Collinson suggested that Bernard Cribbins, who'd recorded a brief appearance as newsvendor Stan in the 2007 Christmas special *Voyage of the Damned* (left) in July, could play him – and so Wilf replaced Geoff.

» Howard Attfield died, aged 60, on Wednesday 31 October; the scenes he recorded for *Partners in Crime* were later incorporated into the *Complete Series Four* DVD set (below). The Wilf sequences were recorded in November, along with several other remounts... plus Billie Piper's surprise reappearance as Rose Tyler, shot during work on the 11th episode, *Turn Left*.



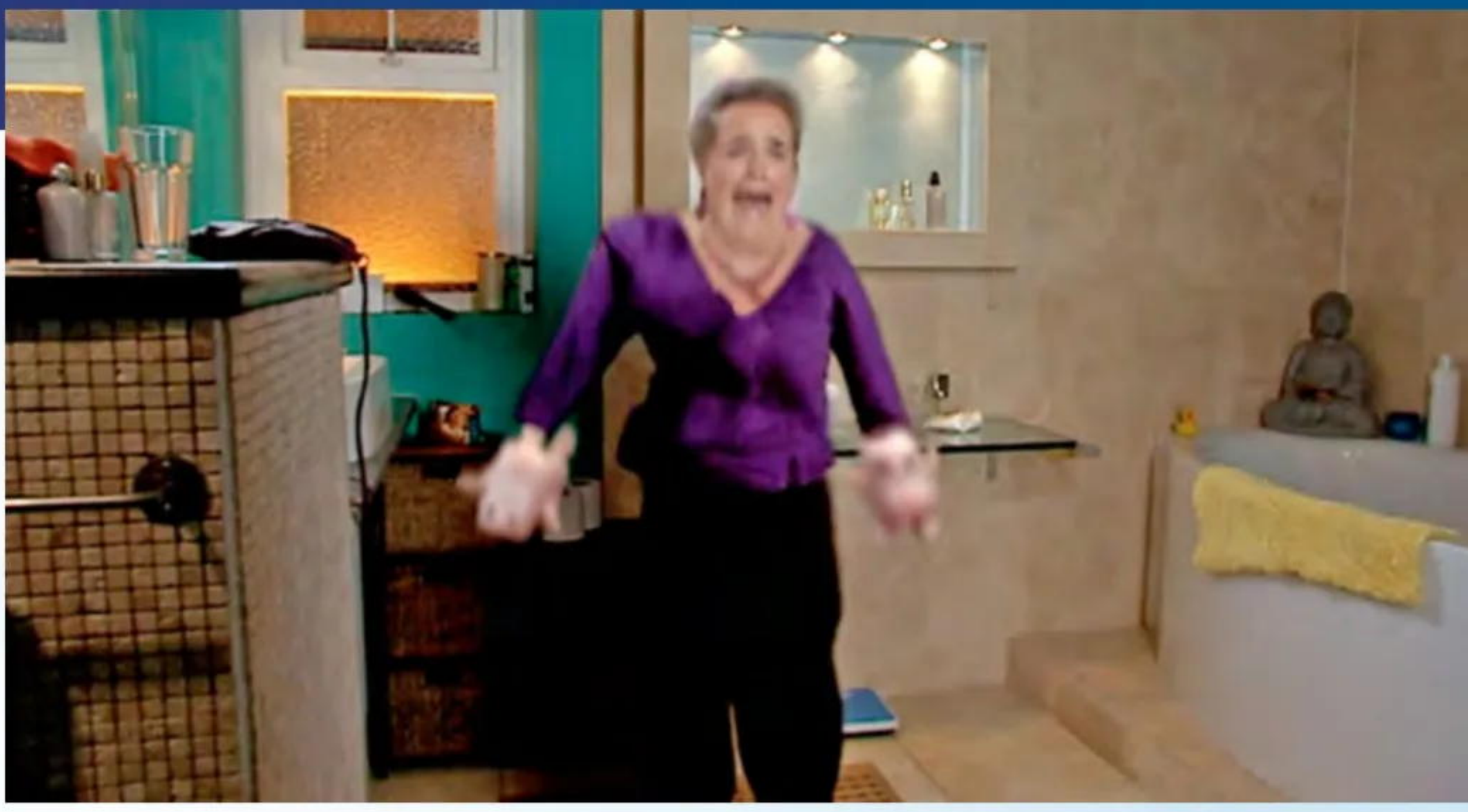
05m 22s That night, Donna drops in on topmost client Stacy Campbell (Jessica Gunning) at 23 Marsley Street, Haringey, N4 5DB – ie, the Finsbury Park/Green Lanes area. (The closing credits erroneously give Stacy's surname as 'Harris' – uncorrected from the first draft.) A longer version of their doorstep exchange can be viewed on the *Complete Series Four* DVD – in which Donna, on hearing that Stacy has a taxi booked, says: "Tell you what, answer the questions and I'll get the taxi with you, and I'll pay for it on expenses, how does that sound?"

Meanwhile, the Doctor calls in on Roger Davey (Martin Ball) at 16 Candleford Street, Haringey, N4 5DE – ostensibly three streets away, if one had clocked the postcode. The fact that the Doctor appears to have selected the topmost client matching his own gender surely counts as another near miss – because why else isn't he on Stacy's doorstep, too?

Roger's immediate reaction to the Doctor saying he was from Adipose was cut: "Oh, brilliant, come in, those pills, they've been like magic! If you want me to do adverts, anything, testimonials, I'm your man –"

Stacy has lost 11lb (ie, 4.99kg) after starting the pills five days ago, on a Thursday… meaning it's now a Tuesday. (Note the later reference to Donna's mother going out with "the Wednesday girls" the following night.)

The legal status of the Adipose treatment was again brought up in dialogue lost from the earliest draft, in which Roger noted that the pills were government-approved. Recalling the events of *The Sound of Drums* (2007), the Doctor observed: "The government, who have just lost a Prime Minister who vanished shortly after assassinating the President of the United States." "Yeah, what was all that about?" asked Roger. "We may never know," came the reply.



06m 45s When Roger reports his burglar alarm going off at ten past one every night, the Doctor inspects the cat flap – unused, since he's not a cat person. The Doctor's reply alludes to his encounters with Cat People on New Earth (beginning with *New Earth*, 2006) – and who knows, maybe the Cheetah People (in *Survival*, 1989), the killer cats of Gallifrey (in a famously unmade Fourth Doctor adventure, replaced with *The Invasion of Time*, 1978) and the antagonists of the Virgin *Missing Adventures* novel *Invasion of the Cat-People* (1995) too!

Waiting for Stacy, Donna twiddles the pendant – alerting Miss Foster to an unscheduled parthenogenesis (an actual scientific term for asexual reproduction). Speaking into a comms device on her wrist, she orders "Send out the collection squad" – which turns out to be her two black-suited goons (Claudio Laurini and Ruari Mears, uncredited) in something like a Black Maria. In which case: *who's she talking to?* It must, logically, be someone inside the Adipose HQ, but we won't be made aware of any other individuals on Earth, besides the guards, who know about the Adipose – which might imply that some unknown co-conspirator gets away at the end (an under-matron, perhaps?).

Meanwhile, a gizmo carried by the Doctor has been activated – logically, something that hones in on non-human life-signs, although it's not made explicit.

Above right: Stacy Campbell (Jessica Gunning) suffers sudden, terminal weight loss.

Right: Donna in investigative mode.

Opposite page, below left: A single-fanged Adipose.

Opposite page, below right: Through Miss Foster's window, the Doctor sees the last person he expected.

08m 27s In the bathroom, Stacy boggles as a small, lumpy creature made of fat separates itself from her belly and plops into the sink.

The Adipose were partly inspired by the 'C'mons' – a gang of small, animated soft toys that mewled like babies as they cruised the streets in a 2006 TV ad for the Vauxhall Opel Corsa.

Next, Miss Foster triggers full parthenogenesis – causing Stacy's whole body to be separated into roughly 20 Adipose. Barging in, Donna sees an Adipose dropping out of the bathroom window. As written, Donna ran to the window, whereupon we cut to her POV: "Down below, in the darkness, one bin, then another (old fashioned tin-lid-bins) fall over, like tiny animals are scurrying past, with the giggly mewling noise." On screen, she sees the overturned lids in the ginnel at the rear of the building (not a typical North London feature, it must be said).

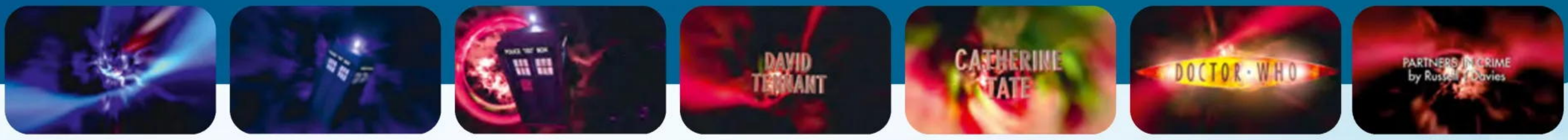
Stacy boggles as a small, lumpy creature made of fat separates itself from her belly and plops into the sink.

After the Doctor is nearly hit by the van carrying the collected Adipose away, the cab called by Stacy pulls up beside Donna. An ATMOS sticker visible in the corner of the cab's windscreen seeds an element from the upcoming Sontaran saga.

Miss Foster examines CCTV footage from the sales floor to identify whoever it was stole the pendant that triggered Stacy's parthogenesis. At one point, she told her guards that "All these humans look the same…" Then, after identifying the pendant-thief, she spoke baby-talk to an Adipose on her desk: "Shall we get her, baby? … Shall we, liddle moo-moo? Shall we kill her? Yes we will…"

Returning home, Donna is chided by her mother Sylvia (Jacqueline King) – where Donna's entrance was written to be paralleled by the Doctor entering the TARDIS and studying his pendant.

14m 06s Later, Donna visits her grandad Wilf (Bernard Cribbins) – who's stargazing on his allotment. Venus, reckons Wilf, is visible with a magnitude (ie, brightness) of -3.5: "At least, that's what it says in my little book." Either Wilf's book is wrong, or he's misread it. In *The Writer's Tale* (BBC Books, 2008), Davies gave the month as April 2009 – but, according to the interactive star map at *theskylive.com*, on every Tuesday night that April, Venus' magnitude from London in fact varied between -4.32 and -4.77. Wilf also reckons it's about 26 million miles from Earth – close to its average distance, but note that Venus was a lot closer to that average on Tuesday 7 April (around 27 million miles away) than on Tuesday the 28th (around 40 million).

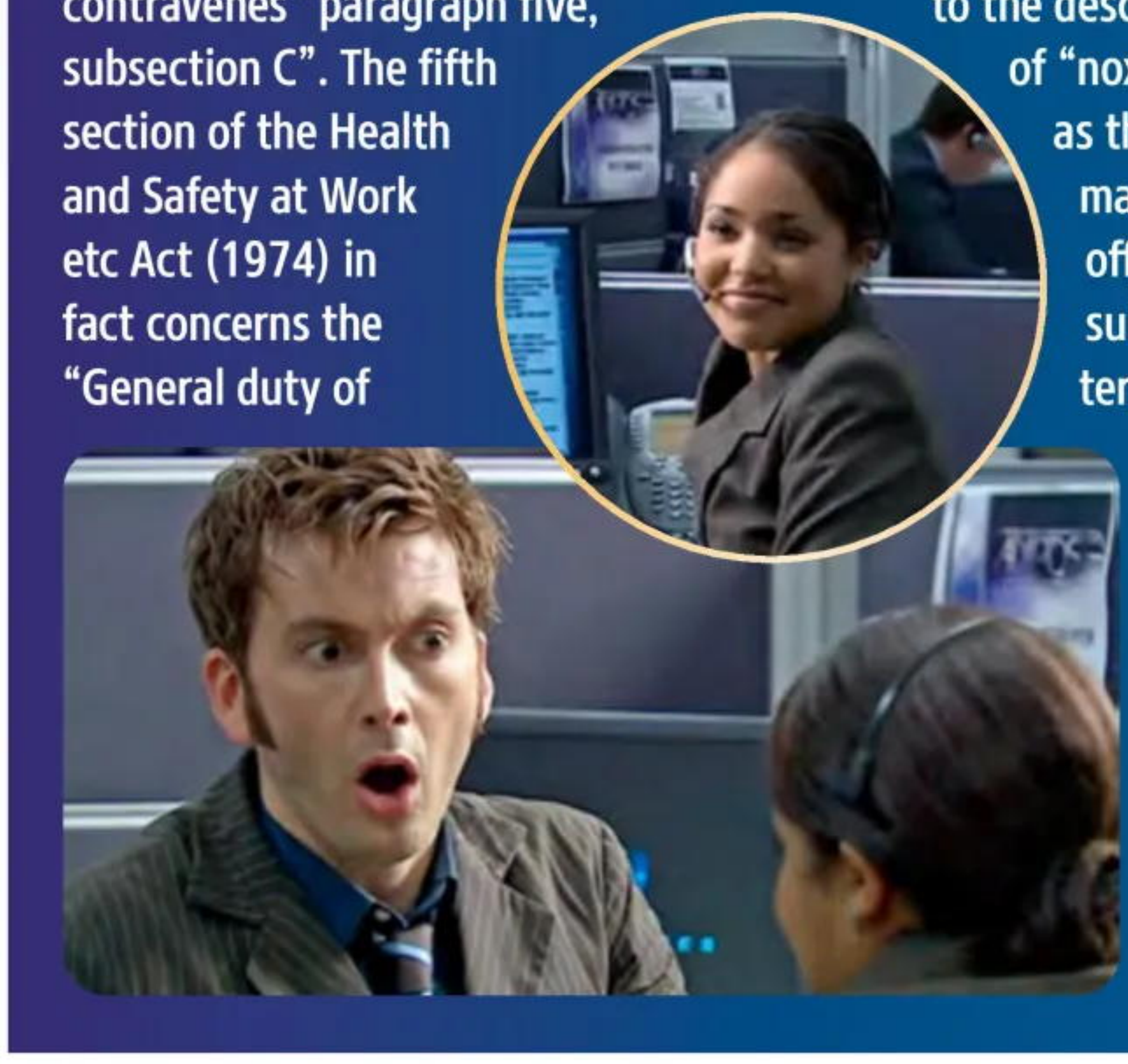


Health and Safety

At 04m 51s, Adipose salesperson Clare gives purported Health and Safety rep the Doctor her personal phone number – but this, she claims, contravenes "paragraph five, subsection C". The fifth section of the Health and Safety at Work etc Act (1974) in fact concerns the "General duty of persons in control of certain premises in relation to harmful emissions into atmosphere", and the third subsection relates to the description of "noxious or, as the case may be... offensive" substances under the terms of the Act.

This may seem completely irrelevant, but – strangely enough – a massive breach of *these exact terms* is going on *right now* at the London factory churning out teenage proto-Musk Luke Rattigan's ATMOS devices – as will be seen in the next Earth-set story, *The Sontaran Stratagem/The Poison Sky*. Is it remotely possible that the Doctor's subconscious has regurgitated this section of the Act in response to his Time Lord senses picking up the faintest trace of something nasty in the air?

WELCOME TO YOUR ATMOSPHERIC EMISSION SYSTEM
ATMOS



While Wilf persuades Donna not to give up her quest, the Doctor identifies "a bioflip-digital-stitch" (sic; not 'switch') in the pendant. But shouldn't he have done this already, and found it encoded for parthenogenesis – because why else would he have been carrying a gizmo to trace non-human life signs?

Next morning, Donna drives Sylvia's car away from home – the Nobles having moved, clearly, since the end of *The Runaway Bride* (to Wilf's house, perhaps, in the absence of dad Geoff?). After passing through a downpour en route, she parks in an alleyway close to the Adipose HQ – but just misses seeing the TARDIS materialise behind her. Why she doesn't *hear* it is less clear, but she's got other things to focus on right now...

Both Donna and the Doctor re-enter the building – the Doctor hiding in a storage cupboard, Donna in the ladies' loos.

19m 47s After 6.10pm, Miss Foster and her goons enter the ladies' – where we see a framed notice to the left of the door: "De Rossi's Wine Bar is dedicated to keeping these facilities clean at all times". De Rossi's is the name of the fictional bar where Sylvia meets the Wednesday Girls later – so why is this sign here? Prosaically, both the ladies' toilet sequence and the De Rossi's scenes were both shot on Tuesday 23 October, in separate premises on Greyfriars Road in Cardiff – the loos at the Tiger Tiger club, and the bar at the (since closed) Fat Cat Cafe Bar. Quite plausibly, then, someone in the design department presumed that these were supposed to be the De Rossi's lavs. *The Fact of Fiction* suggests, therefore, that the sign was nicked from De Rossi's and placed in the Adipose facilities as an in-joke relating to unspecified shenanigans at some after-hours drinks or leaving do.

But they're looking for Penny Carter, who's been hiding in the fifth cubicle all along. Penny must have heard Donna's phone ring, so she knows she's not alone – but she doesn't give Donna away, perhaps in the hope that Donna will go for help.

From the roof, the Doctor uses a window cleaner's cradle to lower himself level with Miss Foster's office window, eavesdropping – while Donna does the same from the outer door.

22m 04s The tied-up Penny learns that the Adipose capsule "binds the fat together and galvanises it to form a body." One presumes that Adiposians borrow something from the human genetic code in the process, because otherwise it would be rather easier for Miss Foster to convert fatty animals, like pigs (of the Earthly or Space varieties). One further presumes that adult Adiposians must be humanoids; maybe very, very fat ones...

Miss Foster tells Penny that she chose her name well: "Foster. As in foster mother." In fact, she was originally 'Miss Rattigan' – "40s, handsome, strong, very Amanda Redman" (after the actress then starring in the hugely successful police comedy-drama *New Tricks*). Davies had previously given the name 'Rattigan' to the family central to his late-night soap opera *Revelations* (1994-96), but he found it put him in mind of the villainous Professor Ratigan (sic) in the Sherlockian Disney cartoon *The Great Mouse Detective* (1986). So she became the punning 'Foster', with 'Rattigan' given instead to teenage tech entrepreneur Luke (originally 'Marlow') in the Sontaran two-parter.

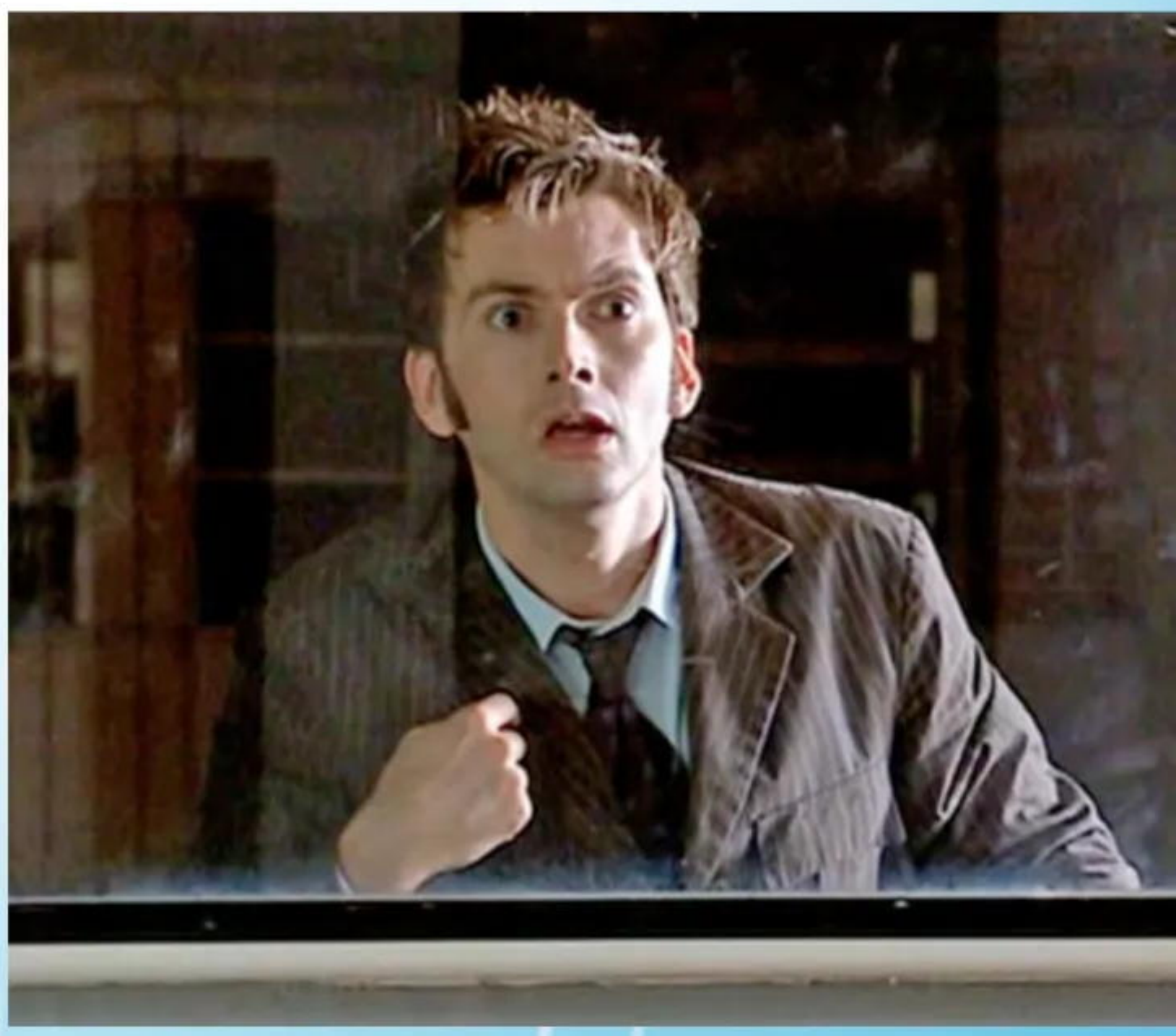
Next, Miss Foster takes an Adipose from her desk drawer, placing it next to a glass ornament... but the creature is missing from the shot where she gets up and walks around her desk. Perhaps it sees the Doctor and Donna – who raise their heads to watch what's going on when Miss Foster reveals the creature to Penny – and takes fright?

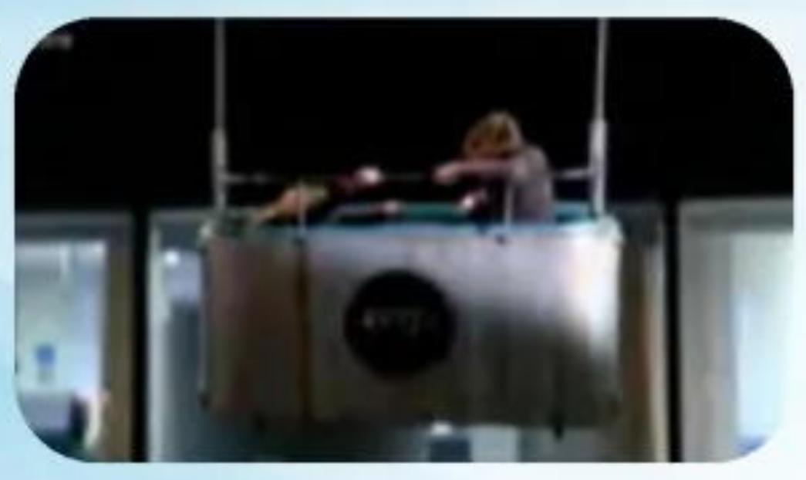
So the Doctor and Donna catch sight of one another from either side of the office. Stage directions specified that the Penny/Foster dialogue would continue under, albeit in lines to be given in post-production: "ADR dialogue will remove the Adipose". (None of this is properly audible, however.)

23m 07s The Doctor/Donna dumbshow is rightly renowned. All of their mouthed lines were written out, but a small section was trimmed. Originally, after the Doctor enacted "what the hell are you doing there???", stage directions indicated: "Donna's just so thrilled, she waves! Big smile!" After the wave – which can be seen in behind-the-scenes footage in the corresponding edition of *Doctor Who Confidential* – the Doctor responded: "but, but, but, why, what, where, when?"

Donna's final, most complicated mime was written out as: "I, came here, trouble, read about it, internet, I thought, trouble = you! And this place is weird! Pills! So I hid. Back there. Crept along. Heard this lot. Looked. You! Cos they..." At which point she breaks off, realising Miss Foster is looking at them.

Having fled, the Doctor and Donna confer on the roof... where the Doctor sonics the cradle, while Donna describes how she'd tried to find him by looking for UFOs and so on. Lost from the script: "all those weird things in Cardiff" – a reference to the spin-off series *Torchwood*, of course. →





26m 16s As the Doctor and Donna descend, Miss Foster uses a sonic pen to cause the cradle to plummet out of control. A set-piece sequence involving a window-cleaner's cradle outside an office block had been in Davies' mind since the 1990s. He found a place for it in an early draft of previous series opener *Smith and Jones* (2007), in which the Doctor and companion-to-be Martha Jones attempted to escape the Judoon on the Moon by taking said conveyance down the side of the transplanted Royal Hope Hospital. The sequence was dropped for time, but Davies was determined to reinstate it.

The Doctor stalls their descent, but Miss Foster cuts through one of the cables, tipping Donna out. She ends up clinging to the end of the cable – or rather, as stage directions specified: "a spar of metal, formerly part of the winch, fixed to the cable, and Donna's actually holding on to that; she could never hold on to cable [sic] alone." (In that early version of *Smith and Jones*, a shot from a Judoon gun had caused Martha to be left hanging.)

In the overhead shot of Miss Foster, she levels her sonic pen at the right-hand cable – but it's the left-hand one that gets severed!

29m 17s Having sonic-ed the pen out of Miss Foster's grasp, the Doctor uses it to open a window. He and Donna re-encounter her and her guards on the sales floor, where she reveals she's actually Matron Cofelia of the Five-Straighten Classabindi Nursery Fleet. This was originally written to take place on the roof, after Miss Foster jammed the cradle mechanism, leaving the Doctor and Donna stranded – but it was relocated for reasons of expense, since it would have necessitated two night shoots involving the cradle, not just one.

The Matron has been employed by the Adiposian First Family to foster a new generation "after their breeding planet was lost" – in circumstances that won't be disclosed until *The Stolen Earth*.

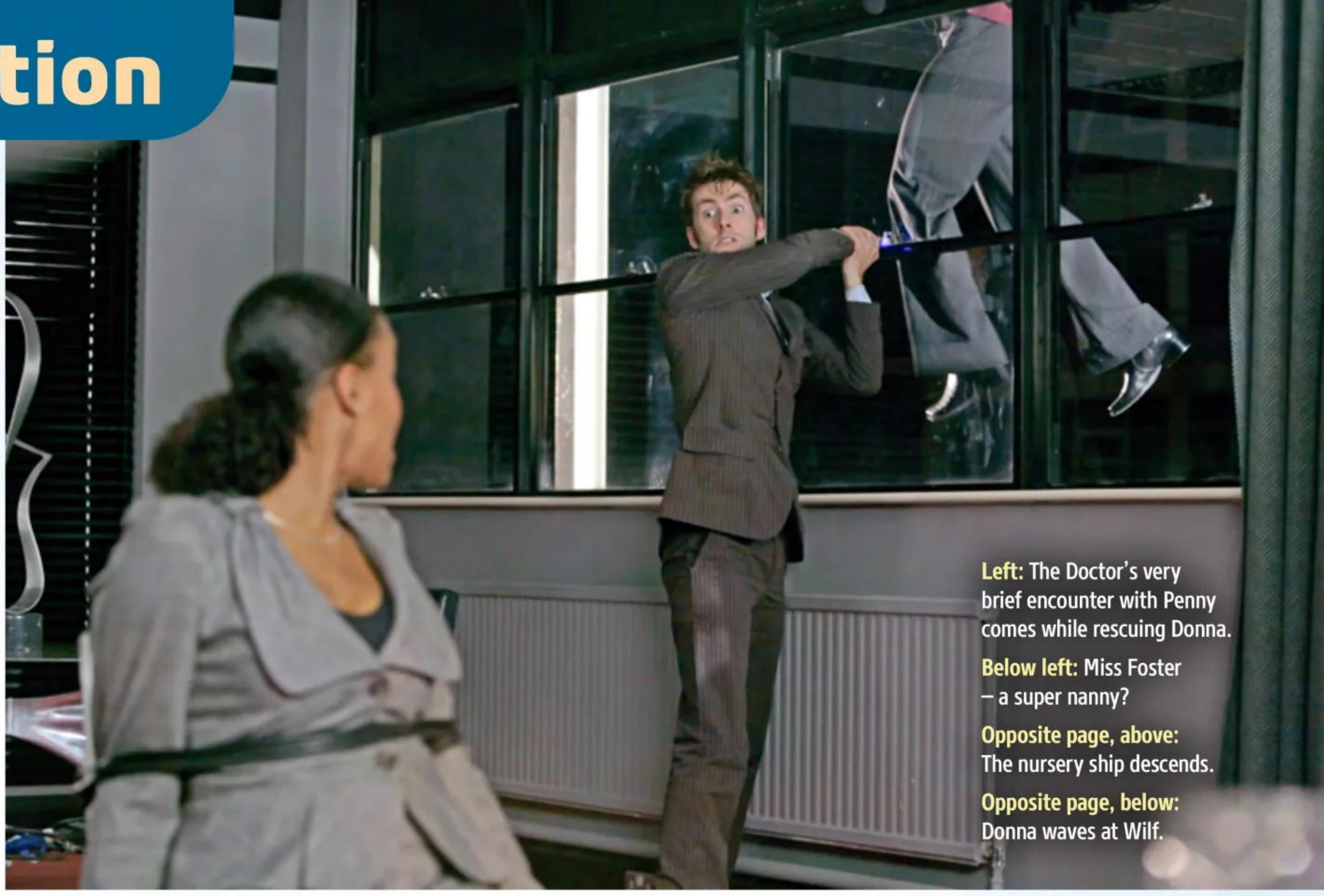
Donna compares her to "an outer space Supernanny" in a direct reference to the character's part-inspiration – specs-wearing 'naughty step' advocate Jo Frost, star of the Channel 4 docuseries *Supernanny* (2004-08).

Vibrations cause a branded glass panel to shatter when the Doctor presses the two sonics together, but others flanking the passage – not to mention Miss Foster's specs – remain intact. (Doubtless the branded panel had a hairline crack in it already.)

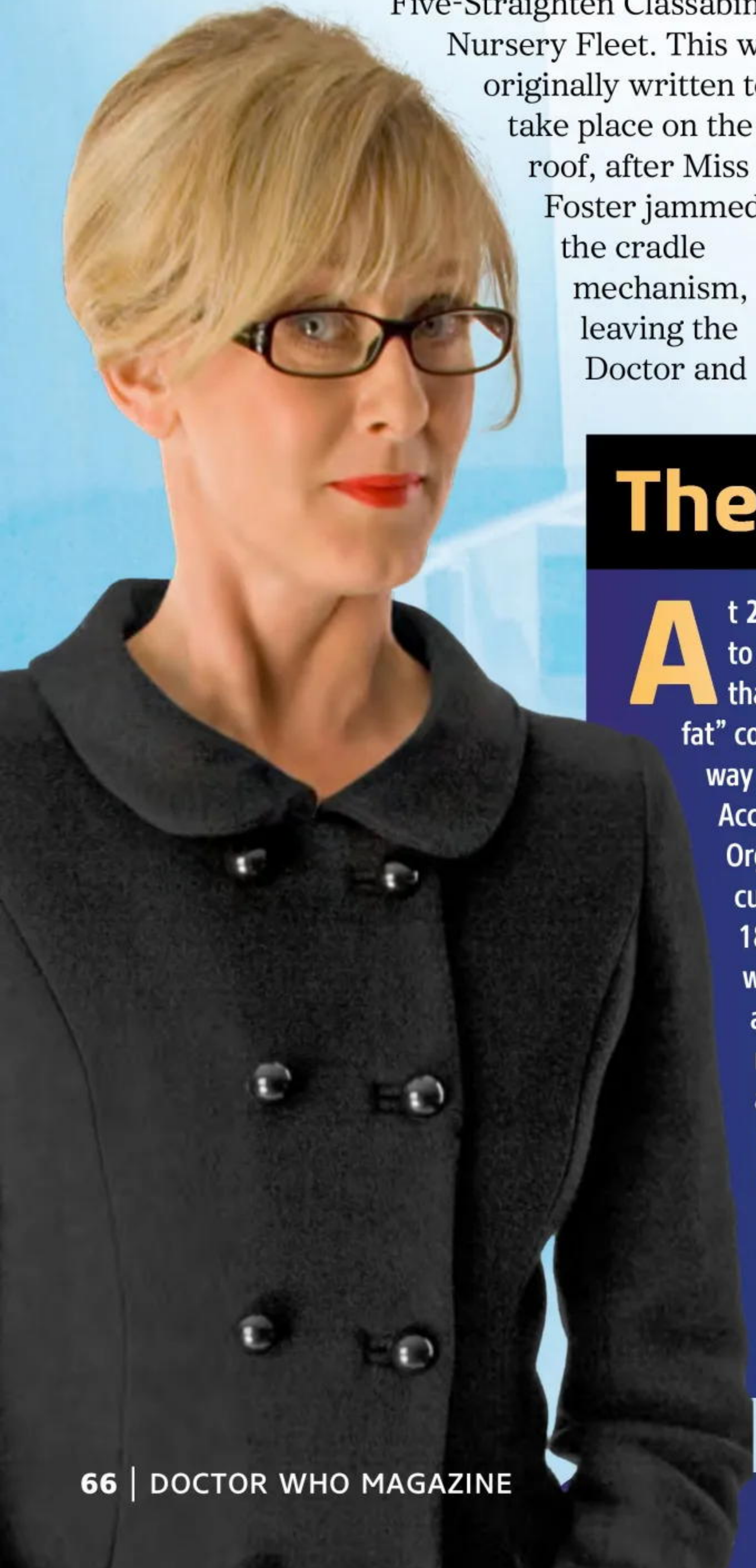
As they flee, Miss Foster speaks into her wristwatch communicator, saying she's advancing the birth plan: "We're going into premature labour." Prior to a post-production cut, this speech began with her saying: "Tell the Adiposians, cover has been broken..." In this case, she might reasonably be speaking to the nursery ship, prior to its arrival – although a mystery co-conspirator remains a possibility.

Returning to the storage cupboard, the Doctor exposes a computer core running through the building, which he can access with the sonic pen. Donna pushes the door shut behind as she follows him in... but it's wide open in the very next shot.

32m 22s Miss Foster orders her guards to find and kill the pair – and they seemingly go straight to the downstairs corridor where the store room is: how do they know? They're electrocuted when the Doctor wires up an entranceway in the corridor, causing electrical energy to arc out and strike the guards before they've even traversed it. In *The Writer's Tale*, Davies lamented the lameness of this contrivance, designed to eliminate the guards – and described a panicked early-morning call from director James Strong on location, after David Tennant queried how the Doctor knew the guards were in the corridor (he didn't).



Left: The Doctor's very brief encounter with Penny comes while rescuing Donna.



Below left: Miss Foster – a super nanny?

Opposite page, above: The nursery ship descends.

Opposite page, below: Donna waves at Wilf.

The Fat of the Land

At 21m 32s, Miss Foster explains to the captive Penny Carter that Britain is a "beautifully fat" country: "I've travelled a long way to find obesity on this scale." According to World Health Organisation data, Britain is currently ranked 34th (out of 185) in the world for obesity, where 27.8 per cent of the adult population have a body mass index (BMI) of 30 and above. The USA is the only large nation to feature within the top ten (which mostly comprises tiny Pacific states) – at number ten, with a 36.2 per cent 'prevalence of obesity' figure. So why not target America, or indeed any larger country with a literally larger population – for example, Egypt (16th) or Mexico (27th)?

AMNN
SIXTY MILLION AMERICANS DISSOLVED INTO FAT

In *Turn Left* (2008, above), set in a parallel universe where the Doctor was killed defeating the Queen of the Racnoss, an alt-Donna and an alt-Wilf watch the news reporting that 60 million Americans have dissolved: "People's fat has come to life and is walking through the streets!" Evidently, the alt-Foster found a way to roll out her operation across the US.

Then, in season finale *The Stolen Earth/Journey's End*, we discover that the demented Dalek Caan (right) in fact manipulated the timelines to bring the Doctor and Donna back together (ie, in *Partners in Crime*). Presumably, then, that included manipulating Miss Foster; maybe that was exactly *why* the planet Adipose Three was chosen as one of the 27 worlds stolen by the Daleks. But in a universe without the Doctor, Caan would never have needed to manipulate Miss Foster, and America would indeed have been the target of the operation: QED.

DAVID TENNANT
CATHERINE TATE
DOCTOR WHO
PARTNERS IN CRIME
by Russell T Davies

Foster then activates her Inducer, triggering parthenogenesis in the million Adipose customers in the Greater London area. Among them is Suzette Chambers (Sue Kelvin), on her night out with Sylvia's gang in De Rossi's – the sort of place where they play Take That's 1992 cover of Barry Manilow's *Could It Be Magic* (co-produced by *Doctor Who* 'superfan' Ian Levine).

The wine-bar sequence developed from one of Davies' early ideas for the episode – in which several 40-something women mutated into hideous alien monsters mid-lunch, after the Botox-like filler they'd been injected with turned out to have been an alien spore.

37m 38s With the Adipose on the march, Miss Foster triggers emergency parthenogenesis. One million lives are saved, however, when Donna produces the second pendant necessary to enable the Doctor to boost the override – with the Doctor's moment of realisation emphasised by use of the famous 'dolly zoom' effect originally devised by Paramount cameraman Irmin Roberts for Alfred Hitchcock's *Vertigo* (1958).

According to Miss Foster, 10,000 Adipose have been created – from one million customers, which would suggest a 99 per cent failure rate. Perhaps 99 per cent of people left the tacky free gift pendant in the packaging, meaning they were never properly 'bio-tuned'? Alternatively: perhaps something in the ether has affected the wider transmission of the Inducer signal across London, since the effect appears to have been confined to the immediate vicinity of the Adipose HQ? Something like the vast nursery ship now descending on the scene, for example? Now that would be ironic...

39m 06s Stage directions compared the nursery ship to the vast vessel that appeared at the end of Steven Spielberg's 1978 UFO saga: "Close Encounters-style, a black disc with bright lights underneath." Wilf, on the hillside, is the only man in London oblivious to its approach – he's plugged into headphones, listening to Dusty Springfield's 1964 version of *Twenty-four Hours from Tulsa*, originally a hit for Gene Pitney the previous year (a Pitney track was specified as playing in the script).

Meanwhile, Miss Foster addresses the assembled Adipose – "like Eva Peron", stage directions demanded, with Sarah Lancashire raising her hands aloft like she's about to break into *Don't Cry for Me, Argentina*, while addressing the crowd from the balcony of the Casa Rosada in the 1978 musical *Evita*.

With the tower converted into a levitation post, the baby Adipose rise up into the ship. On the roof, the Doctor assures Donna that he's not going to blow them up. "Oh, that makes a change from last time," she says, recalling that she saw him slaughter the children of Racnoss in *The Runaway Bride* – actually by drowning them, before they emerged to "feast on flesh".

42m 03s Knowing that the Adiposians no longer need their accomplice, the Doctor tries to persuade Miss Foster to step onto the roof as she floats past – whereupon the blue beam cuts out. As the script put it: "She looks left and right, held in the air for a second like a cartoon coyote." Why? Perhaps it's not so much a tractor beam, but works by making objects inside it temporarily lighter than air – but their real mass takes a few moments to return once it's gone. The result is heard from the ground far below: splat.

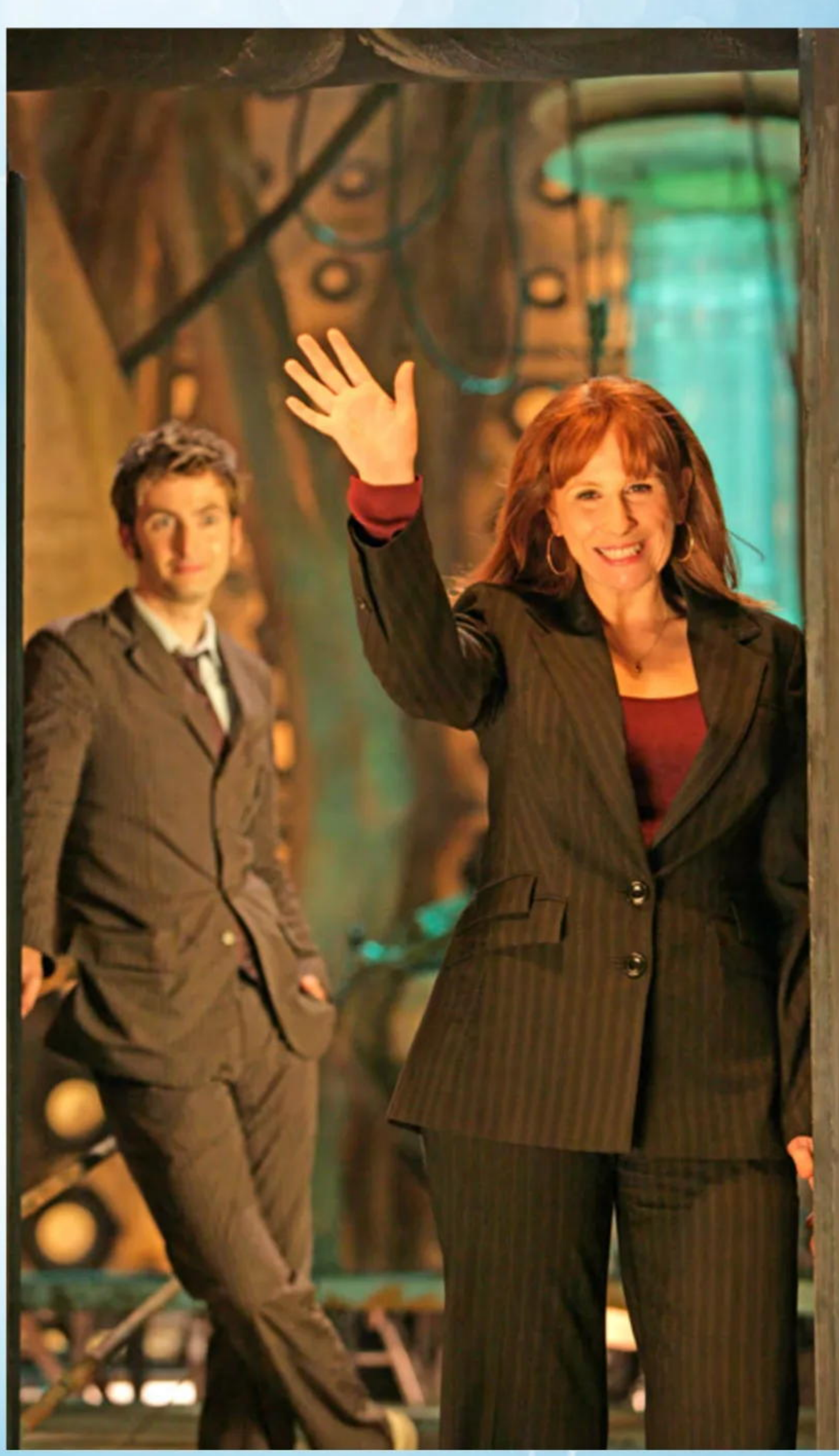
After the Doctor throws the sonic pen into a waste bin, he's seen getting his gizmo out of his pocket – but it's suddenly gone as the still-bound Penny waddles up, threatening to report him and Donna for "madness". The reason is, something's been cut: a shot of the Doctor jamming his sonic screwdriver into the gizmo and firing a small blue pulse into the sky. "Sending a statement to the Shadow Proclamation," he told Donna. "Reporting the Adiposian crime. Suppose the children will be taken into care. I hate being official, brrr."

42m 56s Donna leads the Doctor away to the TARDIS... where we see that her car's number plate has changed since she drove it away from home: from YD56 VHG to LN54VKR. Obviously, she stopped to fit it with a false plate en route to Adipose HQ – fearing that otherwise its owner might be identified, in the event that she needed to make the "quick getaway" she mentioned to Sylvia?

But she's got another sort of getaway in mind – loading the Doctor with the luggage she's been keeping in the boot on the off-chance. In long shots here, it's visibly tipping it down (albeit not in the close-ups). This scene was originally recorded on Cardiff's Crockherbtown Lane; hampered by noise from a nearby club, it was later remounted off Scott Road. (The first version can be seen on the DVD release.)

Donna has her car keys in her pocket, presumably having extracted them from her handbag earlier, which is presumably still where we last saw it – in the ladies' loos. She then dumps them in a bin in Brook Street, asking a nearby blonde to point Sylvia towards it when she arrives. In a surprise twist, the blonde is Rose Tyler (Billie Piper) – whom we last saw in *Doomsday* (2006), hence the reprise from its music score.

On the hillside, Wilf catches sight of the flying blue box Donna had told him about – and through his telescope, sees his granddaughter in the doorway, waving. **DWM**



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As anyone who lived through them will tell you, there are two versions of the 1980s. There's the fictional 1980s, familiar to us through movies of the time and today's Netflix dramas, where everyone wears neon leotards and has vertical, asymmetrical haircuts. And there's the real 1980s, which were mainly beige-coloured, with an awful lot of concrete, and were generally a little bit dull. The Fifth Doctor's reign on television from 1981 to 1984 is an accidentally truthful record of what this period was actually like. There's no beiger Doctor than Peter Davison's (he's literally covered in it) and, in between sundry peaks of wild excitement, things do occasionally border on the humdrum.

In Tim Foley's *Pursuit of the Nightjar*, the first entry in Big Finish's latest *Fifth Doctor Adventures* set, the trio of Doctor Five, Nyssa and Tegan are transplanted from the ordinary, brown-glass-with-red-piping 1980s into its Hollywood mirror-twin, bathed in pink and blue light (coming from nowhere in particular) and swathed in gorgeous synthwave, conjured with effortless skill by maestro Howard Carter. As luck would have it, the atmosphere suits them very well indeed.

From the very start, Foley's script toys with the template of the show, treating us to intimate radio conversations between Paul Thornley's square-jawed Captain Goben and his frenemy Captain Eslo, played with simmering sensuality by an unrecognisable Fenella Woolgar. Actual 1980s *Doctor Who* would never have done anything so metatextual as to open each instalment with these candid non-sequiturs, but Foley massages us into believing that it might have – and what's more, it would probably have enriched the proceedings as much as these do. So far so good.

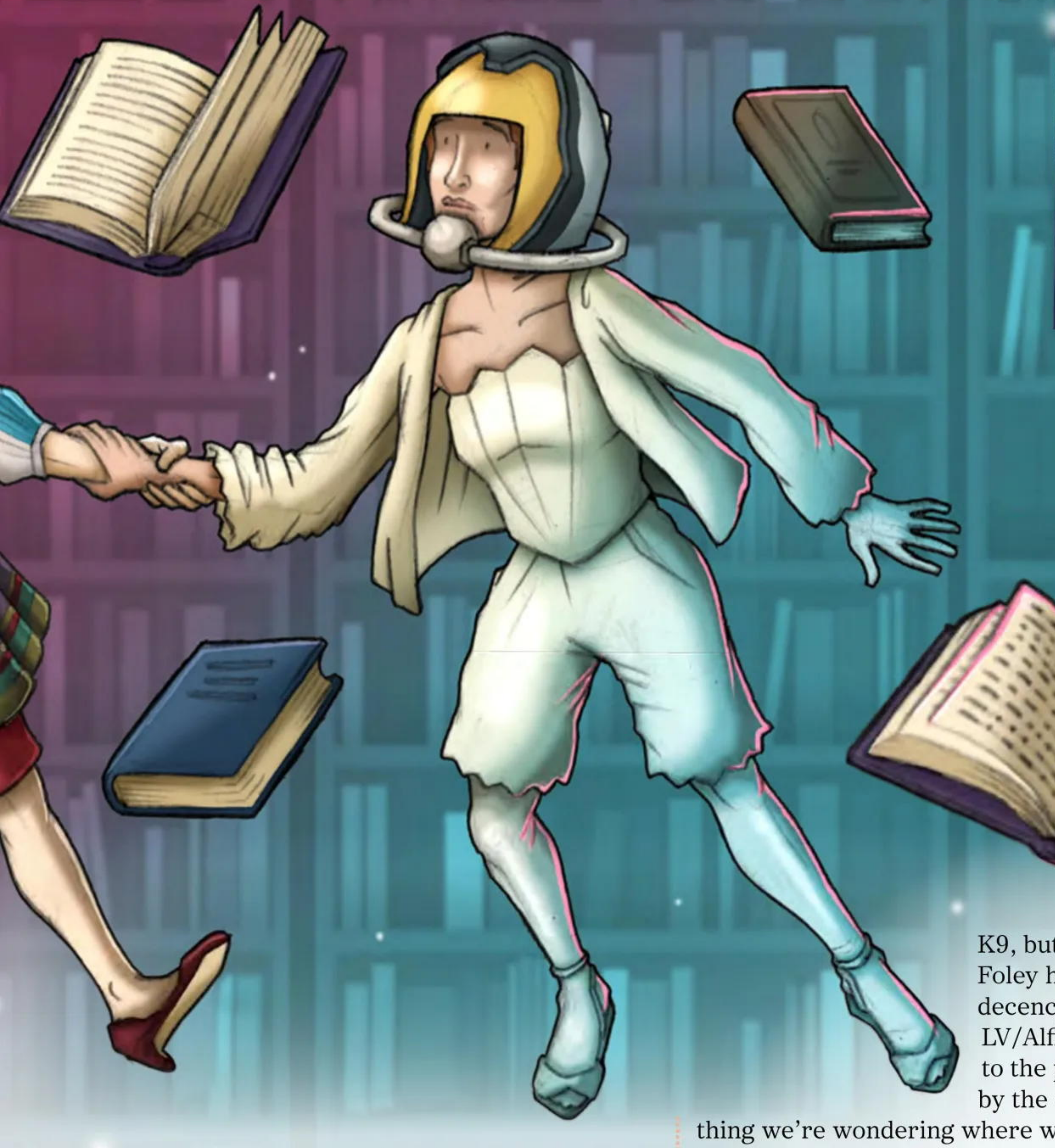
Once the Doctor and companions Nyssa (Sarah Sutton) and Tegan (Janet Fielding) enter the fray, things begin to rocket along and don't ever really slow down, balancing incident against insight with the strokes of a virtuoso. Panting along as usual, Davison is more breathless than ever – and it's not for lack of oxygen (although naturally that does happen down the line). The revelation that we're in the presence of one of the Doctor's heroes makes everything seem more significant, as if this were his own origin story in some way. The actor, never less than brilliant, conveys the Doctor's boyish excitement in such style that we can't help but be swept along with it, as are Nyssa and even Tegan, who mercifully takes a break from the snide barbs and is allowed to have a bit of fun for once. Later,

Left: *In the Night* cast members Daniel Easton (Roman), Niky Wardley (Iza), Peter Davison (the Doctor), Sarah Sutton (Nyssa) and Janet Fielding (Tegan).

Opposite page below: Ben Porter plays the stranded off-worlder Zastri.

> Every vista is beautiful, from the minefield of black holes to the sea of floating books through which our heroes swim in weightless wonder.

FULL CAST AUDIO DRAMA STARRING PETER DAVISON, JANET FIELDING AND SARAH SUTTON
BBC
DOCTOR WHO
IN THE NIGHT
BIG FINISH FOR THE LOVE OF STORIES



by way of contrast, the Doctor's brief but palpable bout of despair is close to hearts-breaking, so firm is his grip on our emotions. It's a thrill to be around him.

In turn, his two friends are allowed their own pockets of introspection, with Tegan's ruminations on the nature of death being particularly affecting, exquisitely executed by Fielding and offering a rather deeper take on the so called 'mouth on legs' than most would credit. And yet *Nightjar* manages to be a rollicking adventure at the same time, placing these enriching morsels around a veritable assault course of gravity wells, time-wraiths, collapsing superstructures and more. Every vista is beautiful, from the minefield of hungry, glowing black holes to the sea of floating books through which our heroes swim in weightless wonder, accompanied at all times by that most 1980s of devices: the cutesy bleeping-blooping robot animal – in this case, a hovering bird drone, which stays just on the right side of annoying. To be fair, *Doctor Who* might be partly responsible for entrenching this trope with the mecha-mutt K9, but at least Foley has the decency to make LV/Alfie integral to the plot, and by the end of the thing we're wondering where we might be able to get hold of a battery-operated toy version.

The only aspect that doesn't quite work is the aforementioned chrono-ghosts, which are underdeveloped and seem totally unnecessary, as if they were bolted on by a chain-smoking producer in a loud Hawaiian shirt insisting there have to be monsters at some point. Still, the only harm they do is that they distract us from *Nightjar*'s good points, which are manifold and varied. In successfully juggling blockbuster spectacle with strong character work from start to finish, Foley has created a version of *Doctor Who* as it would always like to be, striding confidently through the universe in its power suit and shoulder pads, with absolutely no brown glass or concrete in sight.

By contrast, Sarah Grochala's *Resistor* plonks us down in the grittiest 1980s there is – the grey, suffocating environs of late-communist Poland. It's clear that the writer has done her research, with details like the ZOMO motorbike militia and the backdrop of the insidious Operation Hyacinth (a secret police attempt to "catalogue homosexuals") combining to create an all-pervading gloom. That said, as in any blanket of bleakness, there are bright spots to enjoy, such as the time-travellers' visit to a commendably authentic-sounding punk-rock gig, where we meet Niky Wardley's spirited Iza – lead singer of the band from which the play takes its name. There's even a great bit of business as the Doctor assumes the guise of an Australian ambassador, and again the reaction from his antipodean assistant is affectionate rather than aggressive.

As with its predecessor, *Resistor* benefits from a bevy of irresistible images, notably a spooky black car stalking the streets after dark, driven by a white-faced extraterrestrial. That the alien's runabout is almost indistinguishable from any number of government vehicles, waiting to 'disappear' innocent citizens for anything from singing a song to falling in love, lends weight to the air of brooding fear and human tragedy. As the voice of Hyacinth's many victims, Daniel Easton's Roman is brittle and believable, vividly conjuring the torment of a troubled individual caught in a diabolical trap. Attempts to compare his plight with that of the spectral motorist are only partially successful, but it's a good try, and well meant. As the stranded off-worlder Zastri, Ben Porter elicits our pity far more than our fear, which leaves only the state itself in the role of villain. →

→And yet, since it never truly develops its own voice (beyond a brief interrogation scene played mostly for laughs), it's here that *Resistor* feels a trifle hollow. With only two episodes at her disposal, Grochala is unable to do more than scratch the surface of the enormous themes of persecution and isolation she has identified, and one wonders what would have been possible with a longer runtime – especially since its bigger brother was able to capitalise on the generous two-hour slot. The area in which it scores highest, however, is its treatment of the Doctor, placing him firmly in the centre of his own fable, from his heroic escapades on the back of a borrowed motorcycle to more or less saving the day by simply being incredibly charming. And after all, isn't that why we love him in the first place – even if he does wear a tremendous amount of beige?

Left: PC Andy Davidson (Tom Price) in the *Torchwood* episode *Everything Changes* (2006).

Below: Jon Culshaw, James Howard, Daisy Ashford, Nicholas Briggs and Tim Treloar in the studio.

FULL CAST AUDIO DRAMA
TOM PRICE
TORCHWOOD
DOG HOP
BY LAUREN MOONEY AND STEWART PRINGLE

> As with all the best *Doctor Whos, Dog Hop* zones in on a particular quirk of reality and plays it for all it's worth.

Following August's poignant *Sigil,* Big Finish's monthly *Torchwood* range is finally back up to speed in its spritely schedule of weird, self-contained little oddities – and *Dog Hop*, by Lauren Mooney and Stewart Pringle, is about as odd (or maybe it's totally normal?) as you could hope to get. Its star is Tom Price, playing the ever-affable Sgt Andy Davidson, who mimics the outward tomfoolery of Patrick Troughton's Second Doctor while masking an equally tough and keen interior.

The general setup is a well-worn one, reminiscent of James Goss' exquisite *Coffee* from the same range, whereby a member or an alumnus of the top-secret extraterrestrial task force becomes inextricably involved with a small group of people who seem benign but may be hiding deeper truths. Instead of a tea shop, events centre around a local pub, but many of the beats are identical, which is no bad thing.

It's all very cosy. Zadeiah Campbell-Davies' Nia makes an appealing and believable love interest for Andy, as well as being a skilled storyteller in her own right, relating a number of 'horrible boss' anecdotes that an unlucky few of us will find relatable. Meanwhile, Leah Marks' haughty yoga instructor, Sandra, is about the closest a sleepy Welsh village might conceivably come to a supervillain, with her alternative therapies and noise complaints. As with all the best *Doctor Whos*, *Dog Hop* zones in on a particular quirk of reality and plays it for all it's worth – this time, the phenomenon of pooches that look like their owners, or vice versa. Mooney and Pringle take their time getting to know the various day-drinkers, and therefore it's more of a wrench when they suddenly disappear *– or do they?*

Of course, this shaggy-dog tale isn't about pets or bosses or missing persons at all – it's about what happens when there *isn't* a crusade or a mission or a cause, when all one has is the crushing boredom of normal life, and the dangers of encouraging the delusions of vulnerable or lonely people. Andy's speech to this effect, heartfelt and compassionate without tipping over into sentimentality, is worth the cover price alone. Of course, when the other shoe eventually drops, its impact is colossal, and Nia's final meeting with her dolly copper is simply spine-tingling. Ending the whole thing on a giant question mark is a stroke of genius, and cements *Dog Hop*'s place as one of the best releases in one of Big Finish's best ranges. Completely barking, but utterly brilliant. **DWM**

Intelligence for War

The Third Doctor Adventures are back with Eddie Robson's epic *Intelligence for War*, a single seven-part story set in the programme's unique 'grown-up' period of a single year (1970). It starts very well – all pistols and prison cells – and the notion of UNIT's shadow organisation 'Pinpoint' is a welcome addition to the show's lore, which could be well worth returning to. The Third Doctor, the Brigadier and scientist Liz Shaw are ably represented by the excellent Tim Treloar, Jon Culshaw and Daisy Ashford respectively, the last of whom delivers possibly her strongest interpretation yet of the cool, intelligent woman first played by her mother, Caroline John.

As the piece progresses, it begins to loosen up a little, with some classic disguises for the Doctor and even a bit of buffoonery from the Brig, but as pleasing as these tidbits are, they do jar a little with the tone so thickly laid down in the first three or so chapters. These flaws aside, *Intelligence*'s biggest achievement is undoubtedly the focus it turns on Dr Shaw, enlarging her own life and history far beyond what we ever saw on screen, and backing it up with a powerful performance.

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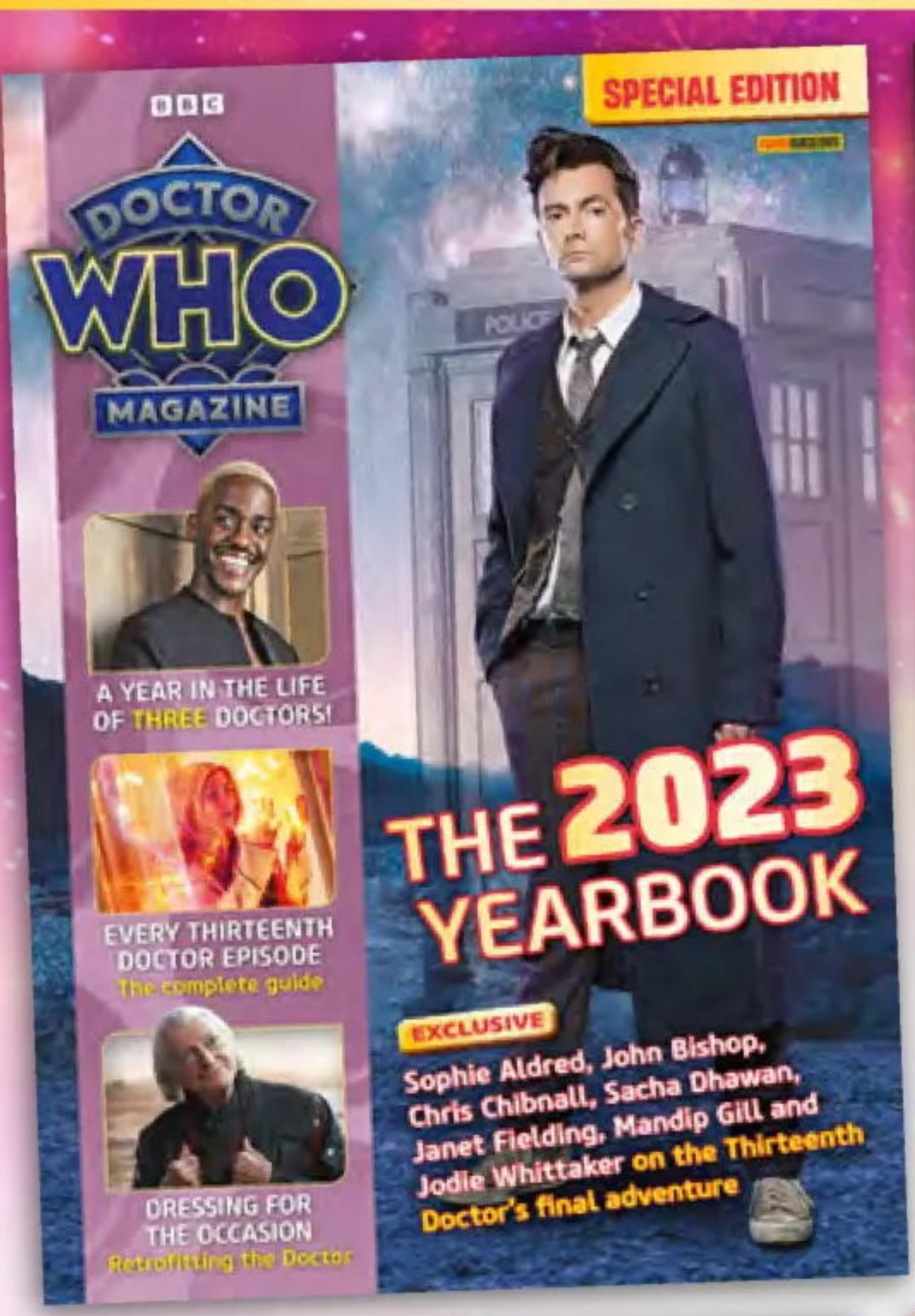
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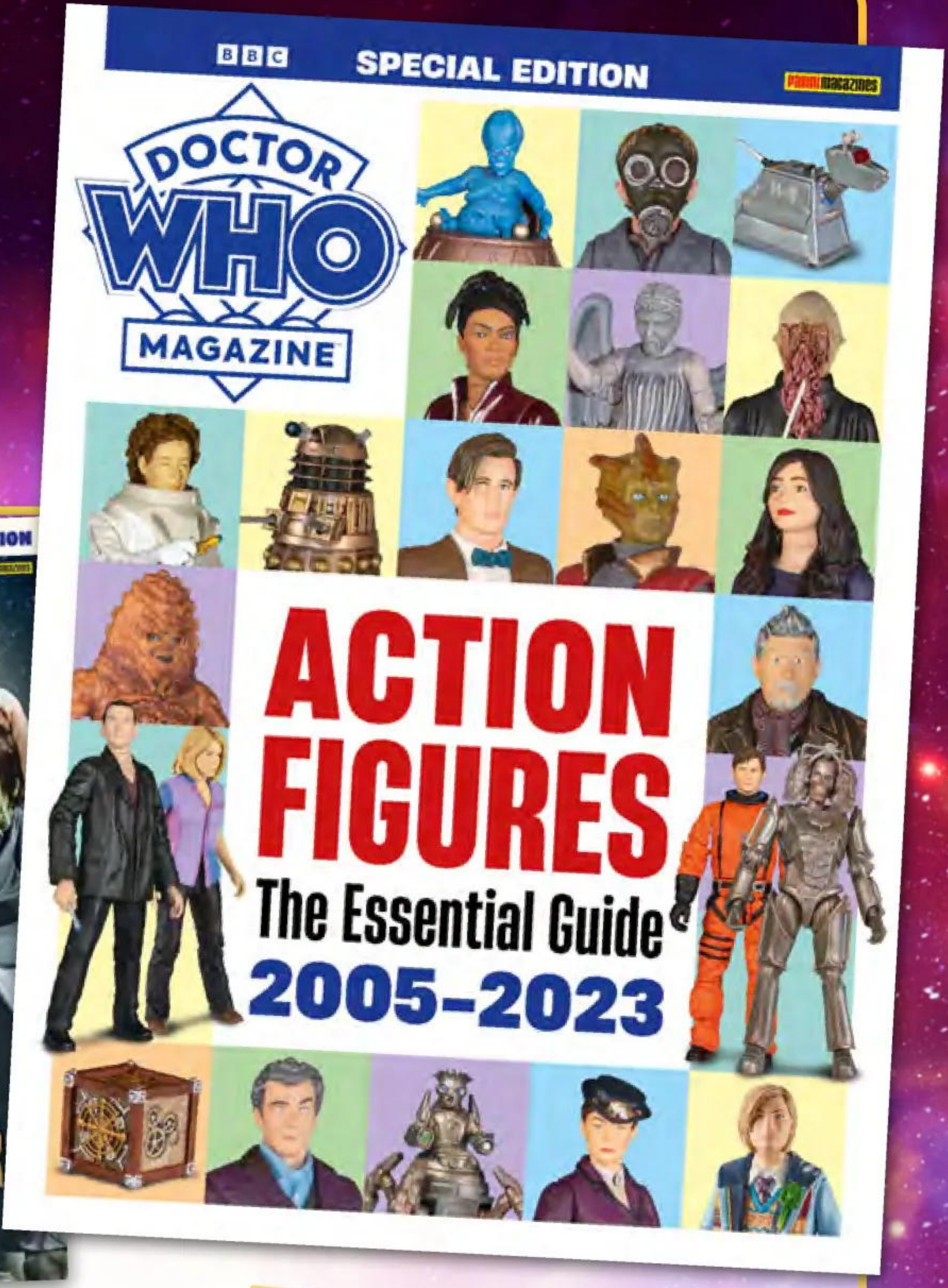
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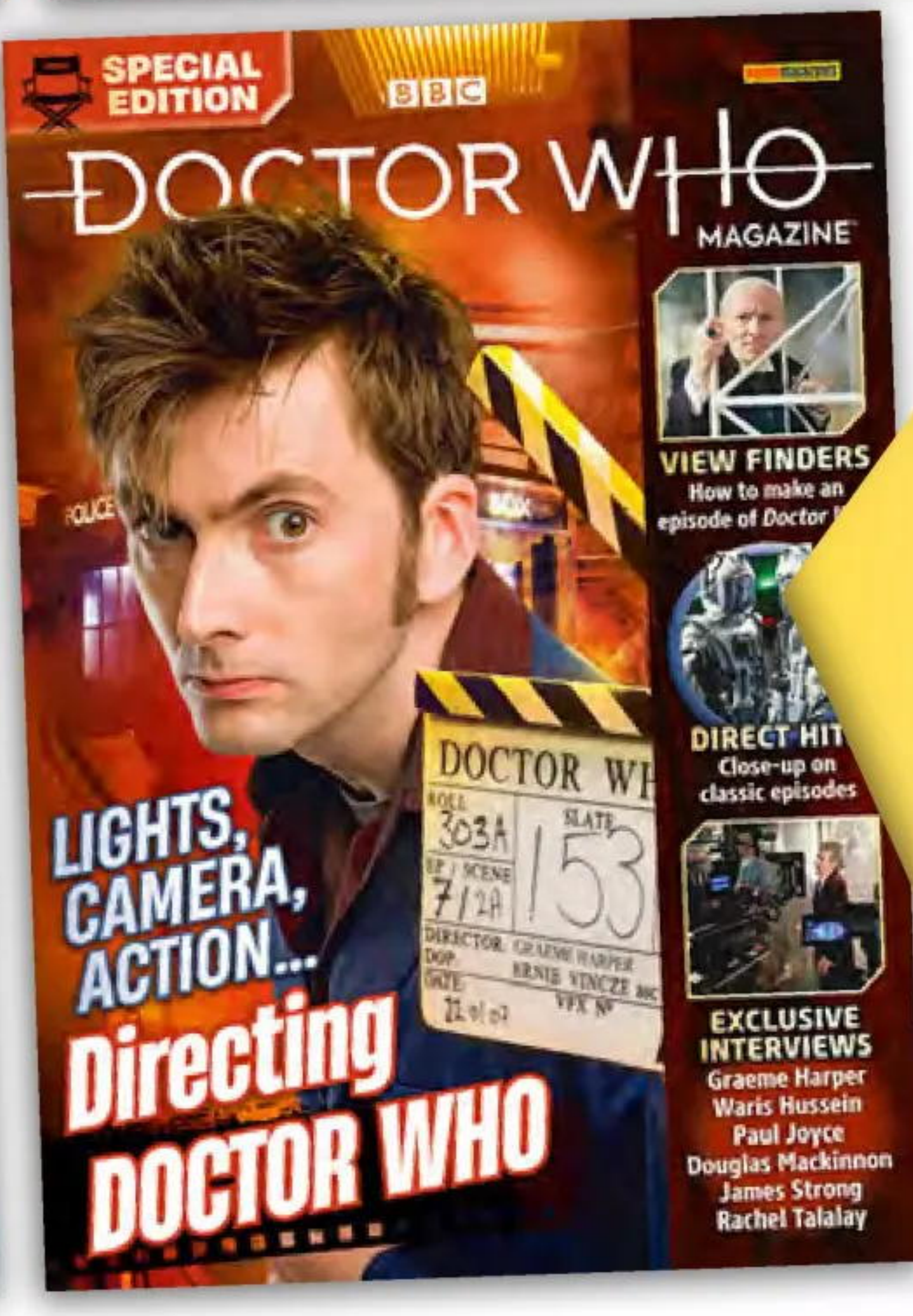
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Action Figures

Character Options
The Fourteenth Doctor's Sonic Screwdriver RRP £29.99
The Sixth Doctor & TARDIS RRP £34.99
History of the Daleks sets RRP £24.99 each

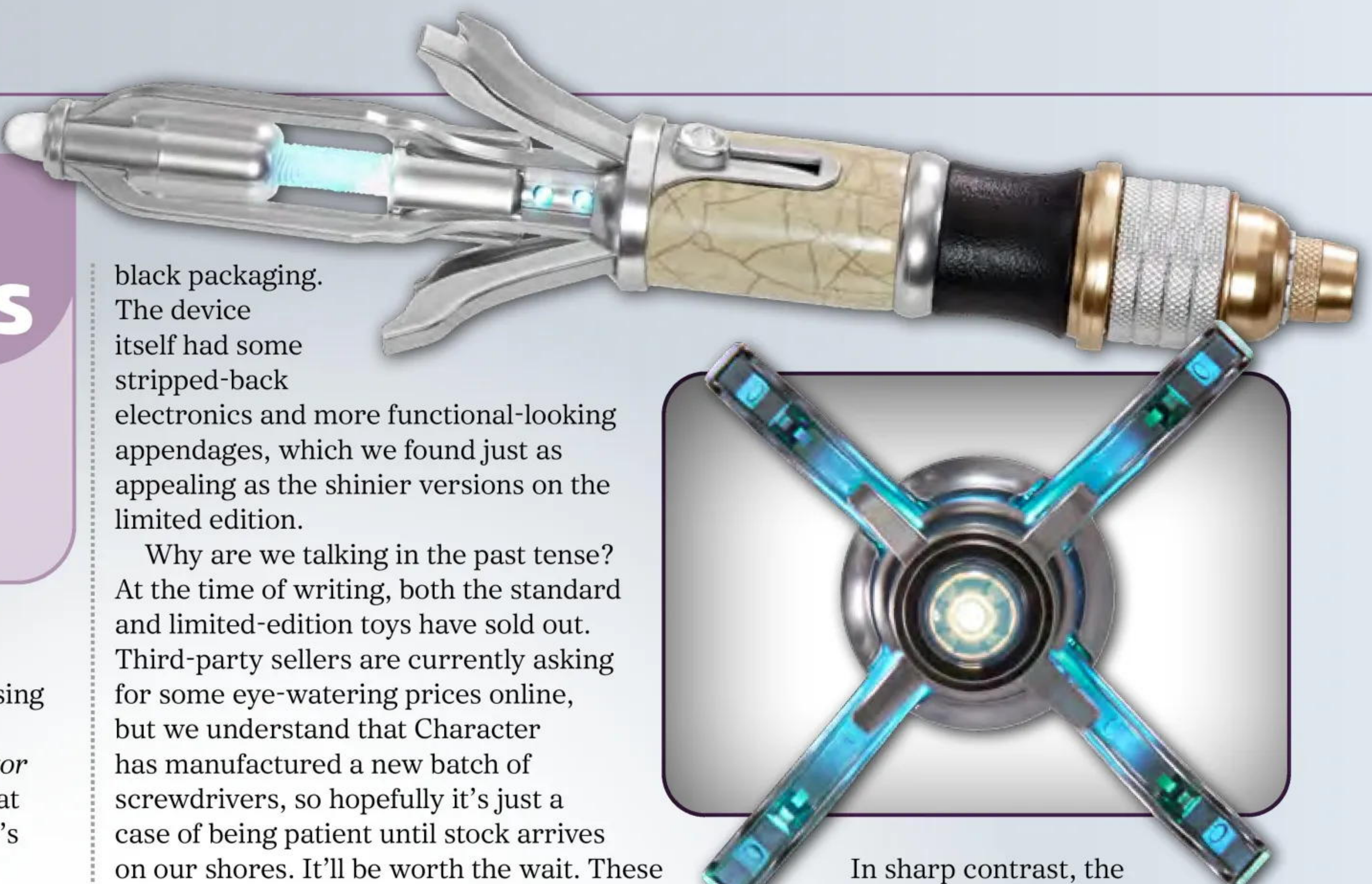
Review by **Greg Martin**

Anyone with even a passing interest in Character Options' range of *Doctor Who* toys will know that the Fourteenth Doctor's sonic screwdriver has proved something of a sensation.

This irresistibly tactile replica made its debut at the San Diego Comic-Con in July and was issued in two versions. The online-only limited edition was packaged in a white/orange box and boasted an electro-plated, chrome-coloured finish. A micro-switch hidden inside the base of the screwdriver activated green, yellow and red light modes, in addition to the regular blue. The accompanying sound effects were pretty impressive too.

The standard retail edition of the screwdriver arrived in blue/black packaging. The device itself had some stripped-back electronics and more functional-looking appendages, which we found just as appealing as the shinier versions on the limited edition.

Why are we talking in the past tense? At the time of writing, both the standard and limited-edition toys have sold out. Third-party sellers are currently asking for some eye-watering prices online, but we understand that Character has manufactured a new batch of screwdrivers, so hopefully it's just a case of being patient until stock arrives on our shores. It'll be worth the wait. These could be the best sonic screwdriver toys Character has ever produced.



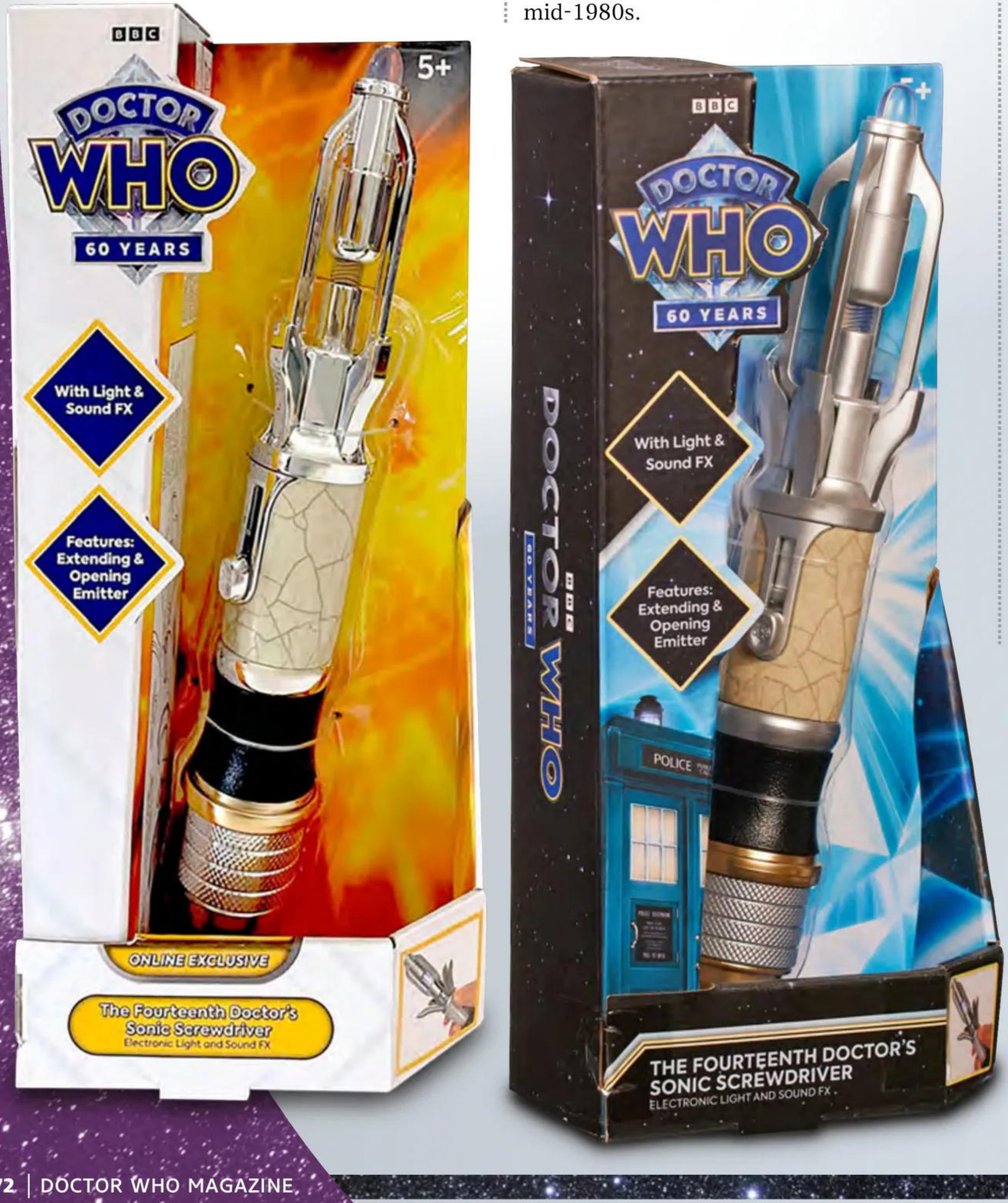
Above: The standard edition of the Fourteenth Doctor's sonic screwdriver with its blue light illuminated.

In September, selected B&M stores took delivery of three new *Doctor Who* sets. The latest Sixth Doctor figure is packaged alongside a previously unseen variation of the TARDIS. It's disappointing that this model has no electronic functions, but there's an admirable attention to detail elsewhere. This is a weathered police box, with discoloured window panes and subtle accents of grey, all reflecting the battered state the BBC prop had reached by the mid-1980s.

In sharp contrast, the action figure in this set is decorated in a riot of vibrant colour. Character have dressed this version of the Sixth Doctor in the outfit Colin Baker wore during his stint in the 1989 stage play *The Ultimate Adventure*. Highlights include black-and-white cross-hatching on the coat's collars and cuffs, and trousers moulded in yellow plastic with black and grey pinstripes painted over the top. Is this a canonical *Doctor Who* costume? Probably not, but it helps to make this figure a worthy addition to Character's expanding collection of esoteric Doctors.

Last year Character brought us David Bradley's incarnation of the First Doctor, and now Richard Hurndall's version has found its way into 'History of the Daleks #13', a new set celebrating the 20th-anniversary Special *The Five Doctors*. The 'History of the Daleks' series typically includes two models in each box, but only one Dalek appears on screen in this story, so the addition of an essentially unique Doctor is a neat way to make up the numbers.

Character first developed a version of Hurndall's Doctor over a decade ago, but the head sculpt was unfortunately scrapped.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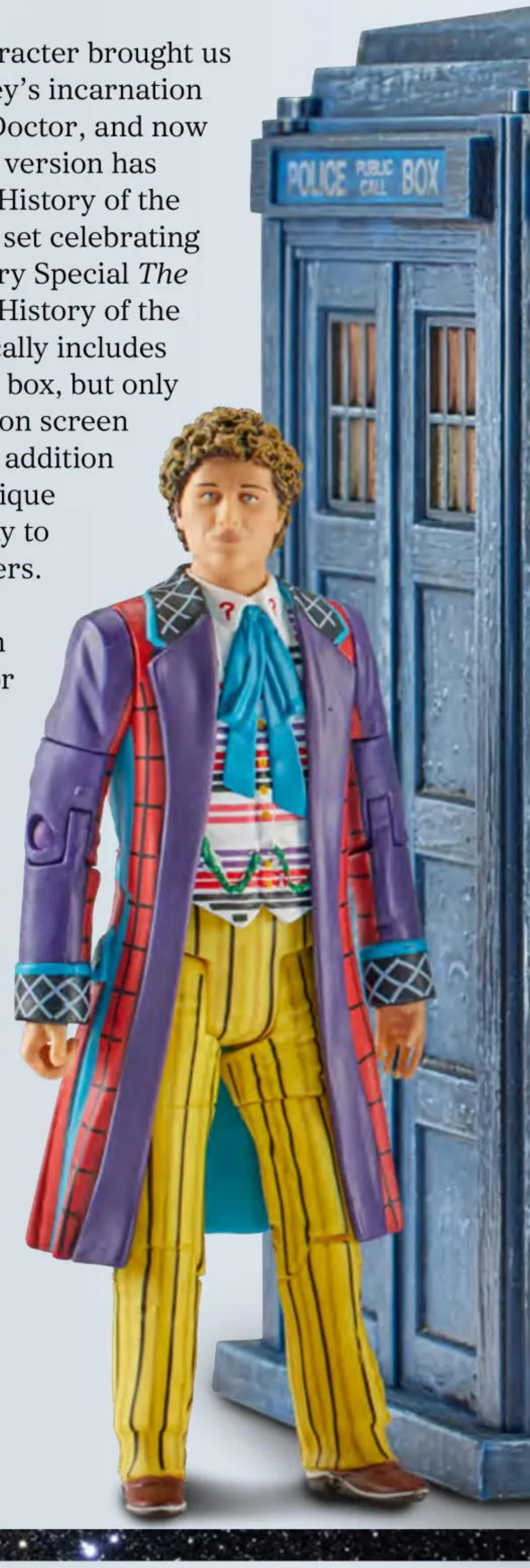
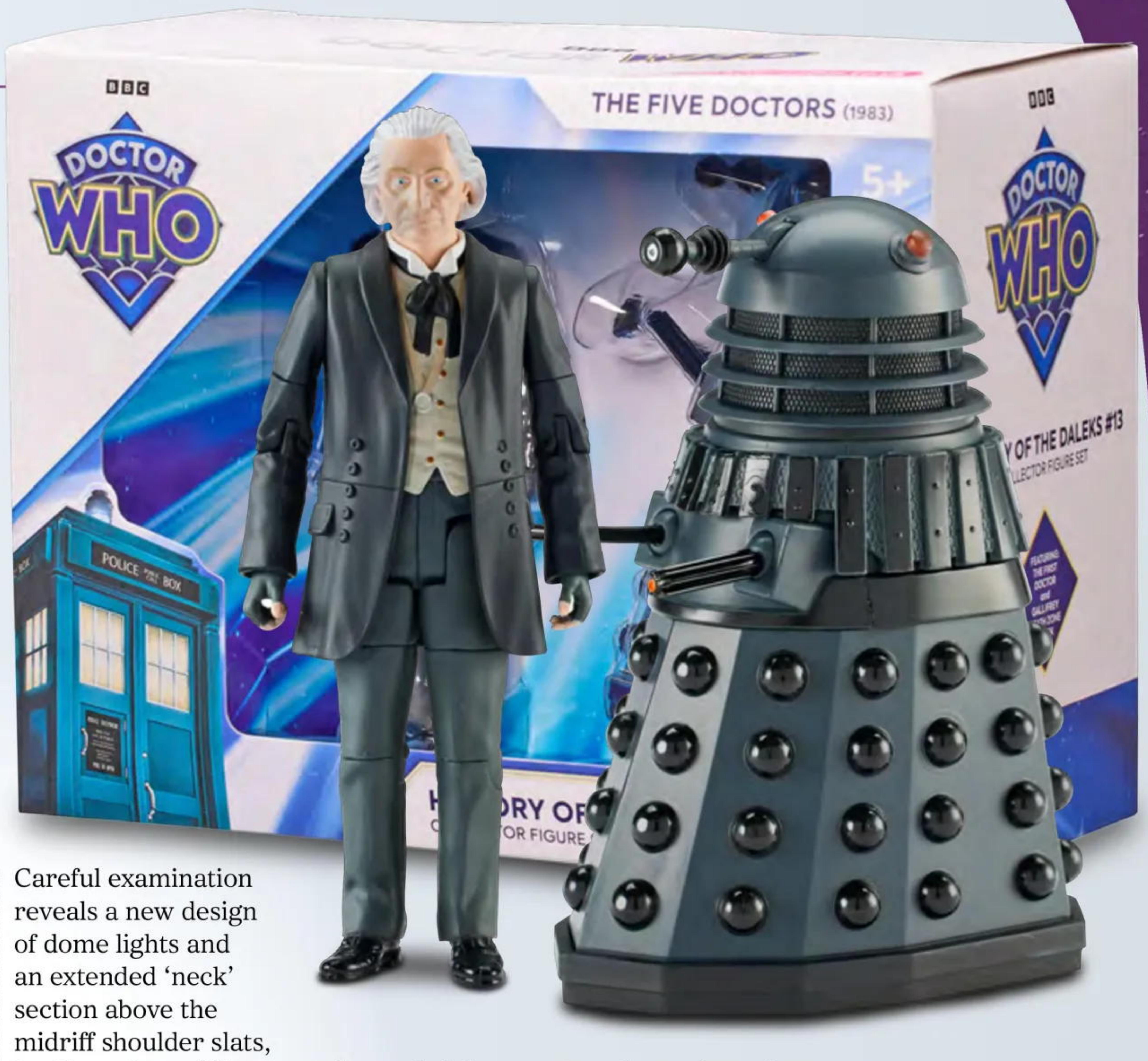
ELECTRONIC LIGHT AND SOUND FX

Left: The limited edition (far left) and standard edition of the screwdriver.



Right: The *Ultimate Adventure* version of the Sixth Doctor, alongside his weathered TARDIS.

The 'Death Zone Dalek' included alongside the Doctor isn't exactly like any of Character's previous models.



Creative director Al Dewar and his team started from scratch with this set, rebuilding the sculpt in digital form. The results are apparently an improvement on the original, and are certainly a faithful rendering of the late actor's angular features. The figure is accurate down to its black neck-tie, beige waistcoat and grey, fingerless gloves. At first sight, the plain grey trousers may seem less sophisticated than the various check pairs worn by other First Doctor figures in Character's range, but they reflect the costume Hurndall actually wore. It's a shame we don't get a walking-stick accessory, which would have made this figure perfect.

The 'Death Zone Dalek' included alongside the Doctor isn't exactly like any of Character's previous models. Careful examination reveals a new design of dome lights and an extended 'neck' section above the midriff shoulder slats, lending a few millimetres of extra height. The distinctive 'petals' that extended from this Dalek's gunstick on screen are here evoked by a dot of orange paint at the business end of the weapon.

The Five Doctors' Dalek featured a silver-coloured mesh that extended roughly halfway up its midriff, behind the broken array of shoulder slats. Character have decorated the model with a dark grey mesh that extends to the full height of pristine-looking slats. This is a case of creating the Dalek as you'd have *wanted* it to look – rather than slavishly copying the original prop's slightly shabby on-screen appearance.

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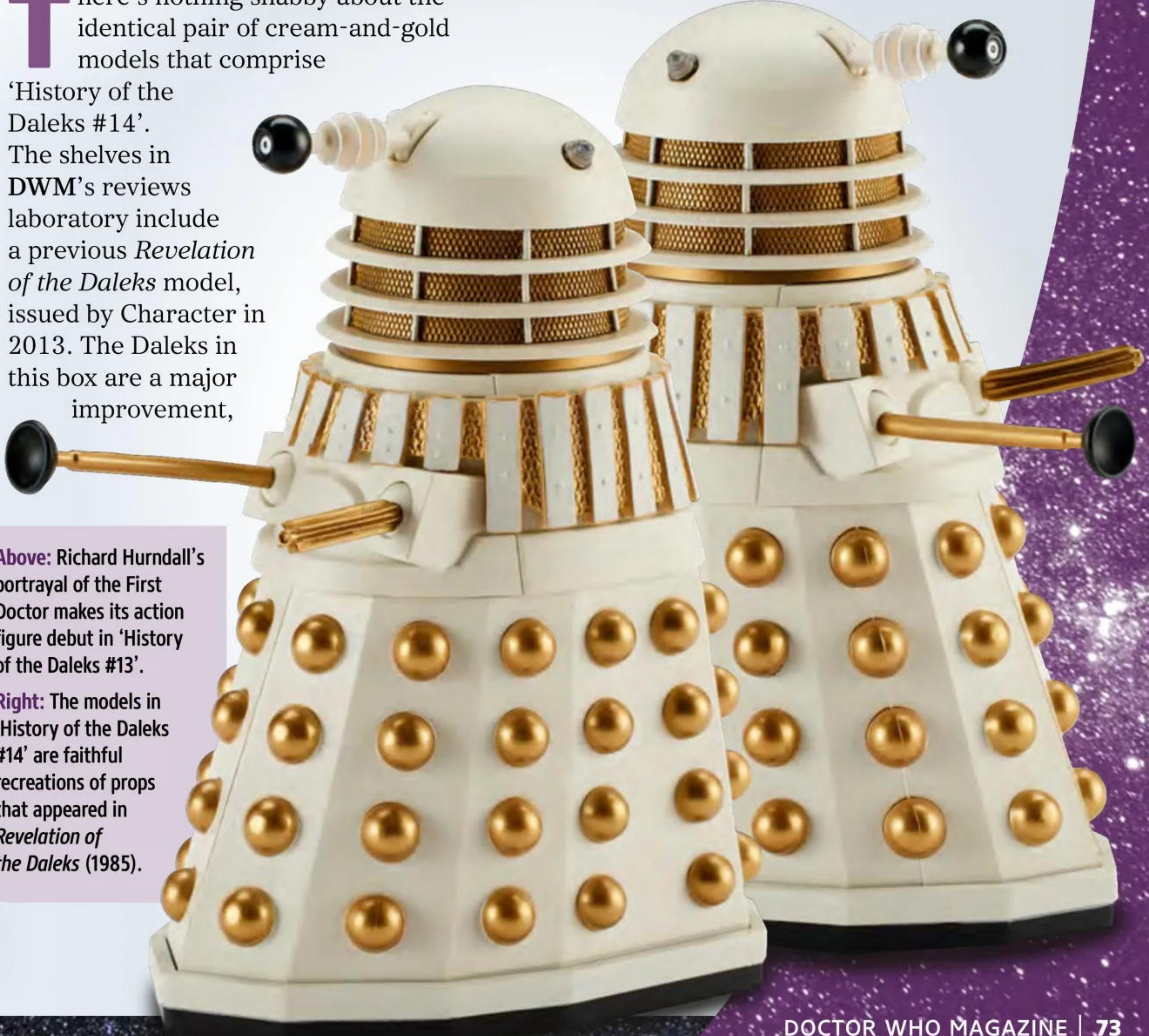
There's nothing shabby about the identical pair of cream-and-gold models that comprise 'History of the Daleks #14'. The shelves in **DWM**'s reviews laboratory include a previous *Revelation of the Daleks* model, issued by Character in 2013. The Daleks in this box are a major improvement, each one featuring a more accurate eyestalk, pointed dome lights and an extended, gold-coloured neck section that lends additional height to the design. The revised shoulder section is chunkier, representing the fibreglass elements that were added to the props for this 1985 story. As well as a thicker midriff, the shoulder section includes a more pronounced oval between the arm and gunstick.

Like 'History of the Daleks #13', this set is packaged in a predominantly white-coloured box bearing the latest iteration of the show's 'diamond' logo. It's a handsome new livery for a range that maintains its commitment to the most discerning collectors. **DWM**



Above: Richard Hurndall's portrayal of the First Doctor makes its action figure debut in 'History of the Daleks #13'.

Right: The models in 'History of the Daleks #14' are faithful recreations of props that appeared in *Revelation of the Daleks* (1985).

COMPETITIONS

YOUR CHANCE TO BAG THE LATEST WHO GOODIES!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

WIN!

THE COLLECTION: SEASON 20

BLU-RAY BOX SET

The 20th season of *Doctor Who* has been released as a features-packed Blu-ray box set in limited-edition packaging.

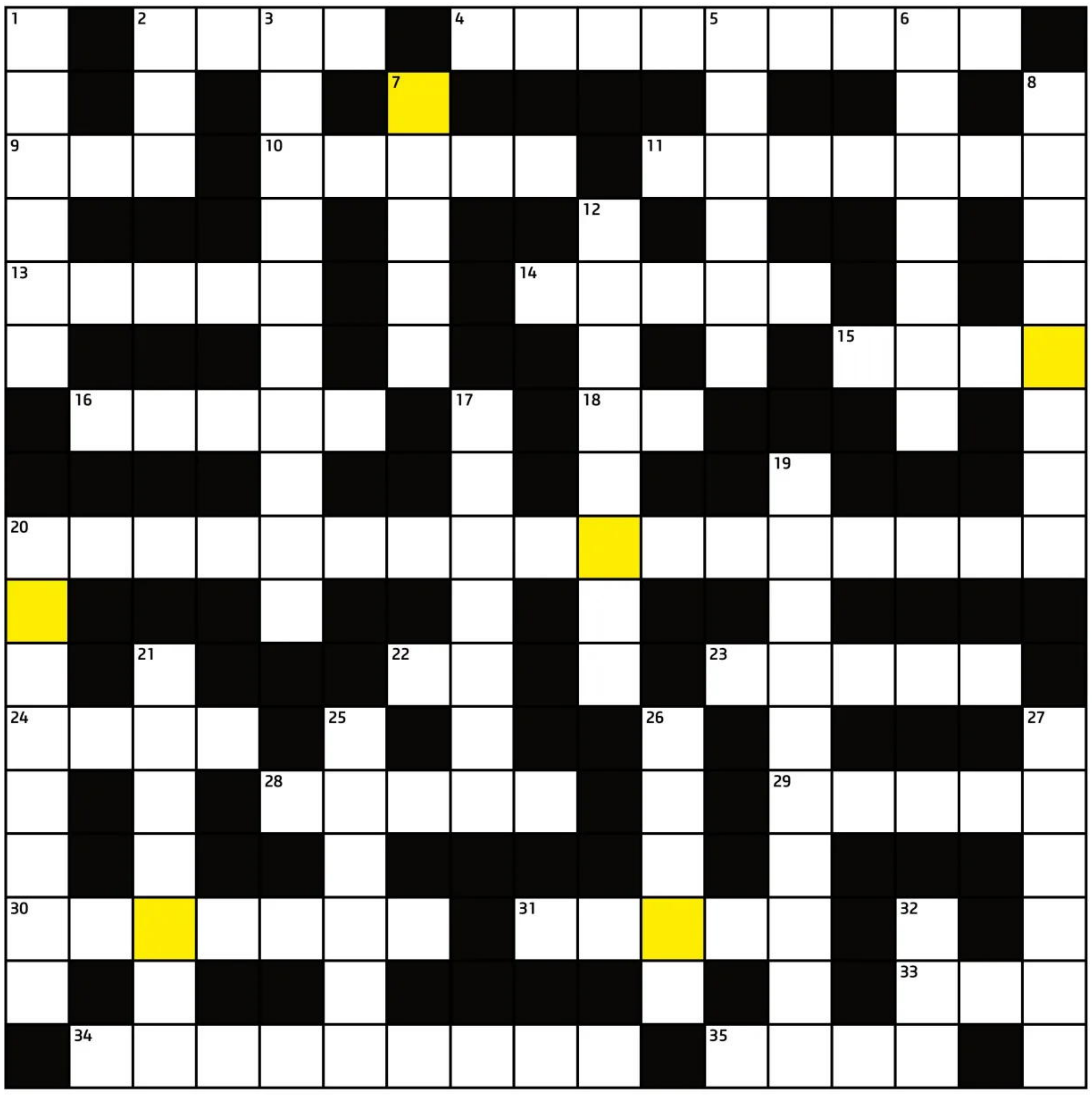
The Collection: Season 20 stars Peter Davison as the Doctor, Sarah Sutton as Nyssa, Janet Fielding as Tegan and Mark Strickson as Turlough. It includes all seven adventures from 1983 – *Arc of Infinity*, *Snakedance*, *Mawdryn Undead*, *Terminus*, *Enlightenment*, *The King's Demons* and *The Five Doctors*.

Alongside the episodes, which have been remastered, the box set also includes extensive new special features – exclusive interviews, documentaries, photo galleries, PDF documents and much more.

The Collection: Season 20 is available from online retailers and high-street stores, RRP £54.99. We have **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a Time Lord.

DWM CROSSWORD

Do you know your Captain Wrack from your Captain Jack?



ACROSS

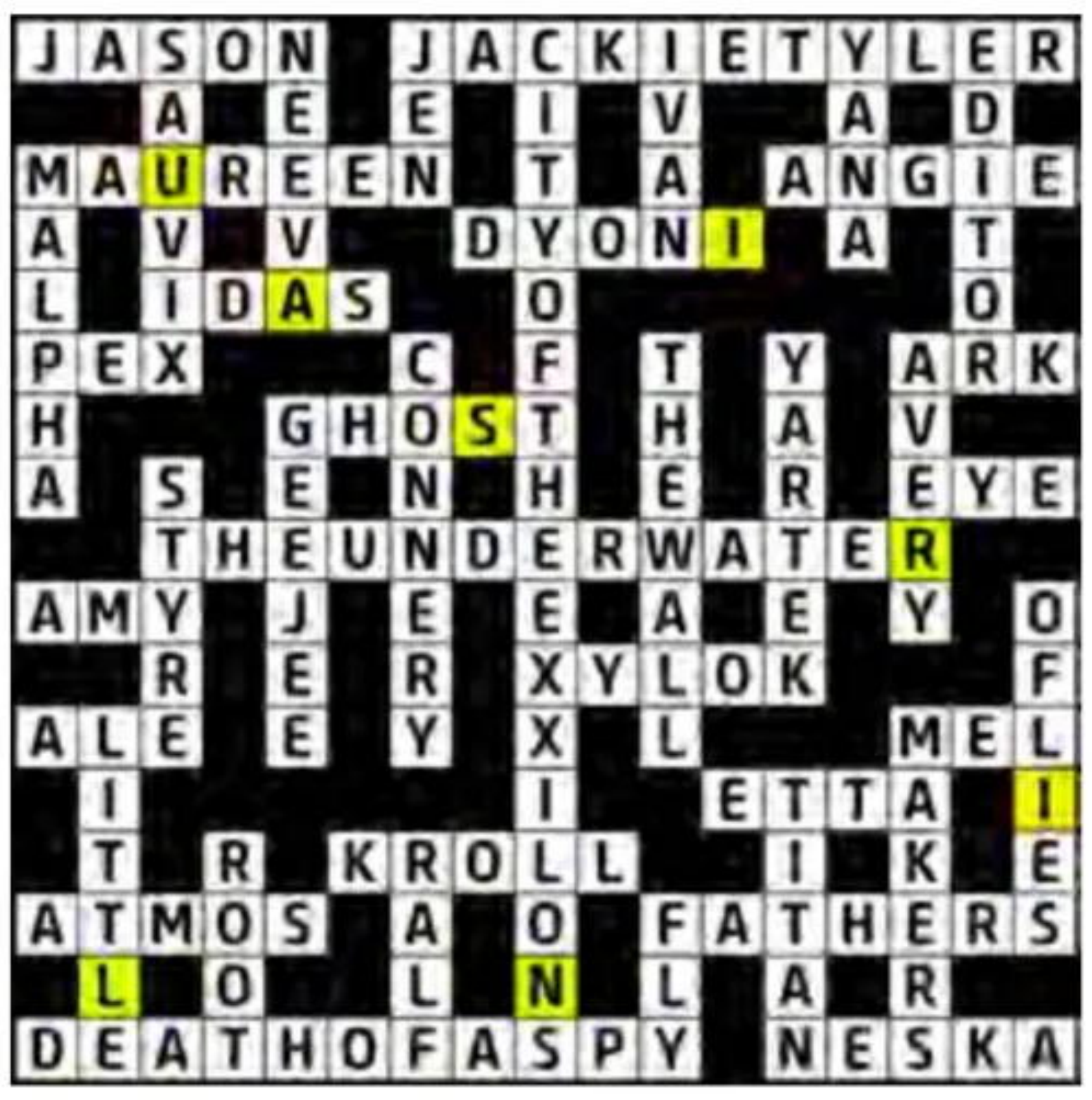
2 Ensign sent on a suicide mission by General Chellak (4)
4 Interrogation faced by the Castellan (4,5)
9 Settlement on the edge of the Gobi Desert visited by the First Doctor (3)
10 Planet where you'd find the Space Museum (5)
11 (and 16 Across) Weapon used to kill 26 Down (7,5)
13 Companion of the Fifth Doctor (5)
14 Daughter of Kathy Wainwright – named after her best friend (5)
15 Crew member on the Sandminer (4)
16 See 11 Across
18 *Abbrev.* City visited in *The Daleks' Master Plan* and *A Christmas Carol* (1,1)
20 Located within the Dark Tower (3,4,2,8)
22 *Abbrev.* Organisation that kept the launch codes of the UK's nuclear deterrent (1,1)
23 Companion of the Fifth Doctor (5)
24 One of Rorvik's crew (4)
28 True identity of the Gatekeeper of the Nethersphere (5)
29 Nickname given to friend of 20 Down (5)
30 He plotted against Davros (7)
31 Ice Warrior encountered by the Third Doctor on Peladon (5)
33 Leader of the Monoids on the Ark (3)
34 Director of *Destiny of the Daleks* (3,6)
35 Type of weather weaponised by the Great Intelligence (4)

DOWN

1 (and 21 Down) Settlement found on Uxarieus (6,2,5)
2 Yasmin Khan, perhaps (3)
3 (and 8 Down) Head dress found in the museum on Manussa (3,5,2,8)
5 _____ Salem – played 15 Across (6)
6 Grandfather of Mula and Pralix (7)
7 Grace Holloway's ex-boyfriend (5)
8 See 3 Down
12 Yrcanos and his like (8)
17 Planet occupied by the Nimon (7)
19 *Anag.* Earth's gone (10)
20 Companion of the Fifth Doctor (5)
21 See 1 Down
25 One of the Vikings met by the Twelfth Doctor (6)
26 Gallifreyan technician killed by Councillor Hedin (5)
27 Manussan hermit (6)
32 One of the three parts of the Nemesis statue (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: SILURIAN

TIME LORD IMMEMORIAL
AUDIO DRAMA

Once and Future is a series of full-cast adventures celebrating 60 years of *Doctor Who*. The latest release stars Christopher Eccleston as the Doctor, David Warner as the Alternative Universe Doctor, Gina McKee as the Lumiat, Robert Powell as the Time Lord Immemorial and Nicola Walker as Liv Chenka.

Slipping between bodies, the Ninth Doctor finds his TARDIS caught between universes as the cosmos starts to break down. A Doctor from another reality arrives and they join forces with Liv Chenka and the Lumiat to find the cause. Someone has desecrated the mythical Hall of the Time Lord Immemorial, where the sands of time from the multiverse are held. And those sands are running out...

FULL CAST AUDIO DRAMA starring CHRISTOPHER ECCLESTON, DAVID WARNER, GINA McKEE, ROBERT POWELL and NICOLA WALKER
BBC
DOCTOR WHO
60 YEARS
ONCE AND FUTURE: TIME LORD IMMEMORIAL
by LISA McMULLIN

Time Lord Immemorial is available this month from *bigfinish.com* priced £10.99 (CD plus digital) and £8.99 (digital only). Lucky readers who can correctly answer the question below will have a chance of winning one of **FIVE** copies.

In which popular BBC programme did Robert Powell play Toby Wren?

A) *Crimewatch* **B)** *Doomwatch* **C)** *Springwatch*

THE BEAST OF SCAR HILL
AUDIOBOOK

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THE BEAST OF SCAR HILL
MARK WRIGHT
READ BY MINA ANWAR

Mina Anwar reads a brand-new adventure for the Ninth Doctor and Rose, written by Mark Wright.

High on the summit of a bleak Yorkshire moor, the Scar Hill Hotel is used to bad weather. Yet, on a dark afternoon in January, the ferocious snowstorm that engulfs the hotel surprises even its managers, Mike and Jess. Also caught off guard are the handful of paying guests, all now stranded until rescue teams can get through. When Mike doesn't return from a recce, and two new arrivals introduce themselves as the Doctor and Rose, a night of terror begins.

The Beast of Scar Hill is available now on CD (RRP £11) and as a digital download. Thanks to BBC Audiobooks we have **FIVE** CD copies to give away to readers who can answer this question correctly:

Which actor who played the Doctor was born in Yorkshire?

A) William Hartnell **B)** Tom Baker **C)** Jodie Whittaker

DYING HOURS
AUDIO DRAMA

FULL CAST AUDIO DRAMA starring SOOZ KEMPNER featuring PAUL McGANN, CAMILLE CODURI and INDIA FISHER
FROM THE WORLDS OF
BBC DOCTOR WHO
DOOM'S DAY
DYING HOURS

This new release contains four connected stories which form part of the *Doom's Day* multiplatform event celebrating 60 years of *Doctor Who*. It stars Sooz Kempner as Doom, and features Paul McGann as the Doctor, Camille Coduri as Jackie Tyler and India Fisher as Charley Pollard.

As Doom's final hours come into sharp focus, she'll need to do whatever's necessary to complete her missions, find the Doctor, and escape her appointment with Death. Will the Doctor's friends be her salvation? Or perhaps the Doctor's enemies will be the route to survival?

The box set contains four stories: *Dawn of an Everlasting Peace* by Jacqueline Rayner, *Date with Destiny* by Robert Valentine, *The Howling Wolves of Xan-Phear* by Simon Clark and *The Crowd* by Lizzie Hopley.

Doom's Day: Dying Hours is available now from *bigfinish.com* priced £29.99 (CD and digital) and £22.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, provide us with the correct answer to the following question:

Which monsters appeared in the 2006 TV episode *Doomsday*?

A) Daleks and Cybermen **B)** Sontarans and Ice Warriors **C)** Krotons and Quarks

REBELLION ON TREASURE ISLAND BOOK

BBC
DOCTOR WHO
REBELLION ON TREASURE ISLAND
BALI RAI

This is a brand-new adventure for the Eleventh Doctor and Clara Oswald, written by Bali Rai.

Summoned to 1700s Plymouth, the Doctor and Clara must investigate a mysterious thievery from the Crown of King George. Their travels take them to a remote island – but as the secrets of the theft are unearthed, the Doctor discovers something far more sinister. The spectre of a terrible intellect is afoot. Thankfully, the Doctor and Clara won't be alone. A pirate called Long John Silver, a runaway called Janey Hawkins, and professor called River Song, are all along for the ride.

Rebellion on Treasure Island is available now from BBC Children's Books in paperback, RRP £8.99. We have **FIVE** copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

In which TV story did the Eleventh Doctor encounter pirates?

A) *The Curse of Peladon* **B)** *The Curse of Fenric* **C)** *The Curse of the Black Spot*

TERMS AND CONDITIONS The competitions open on Thursday 12 October and close at 23.59 on Wednesday 8 November. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

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THIS ISSUE

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DOCTOR WHO
WANNABES
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KALYNN BAYRON

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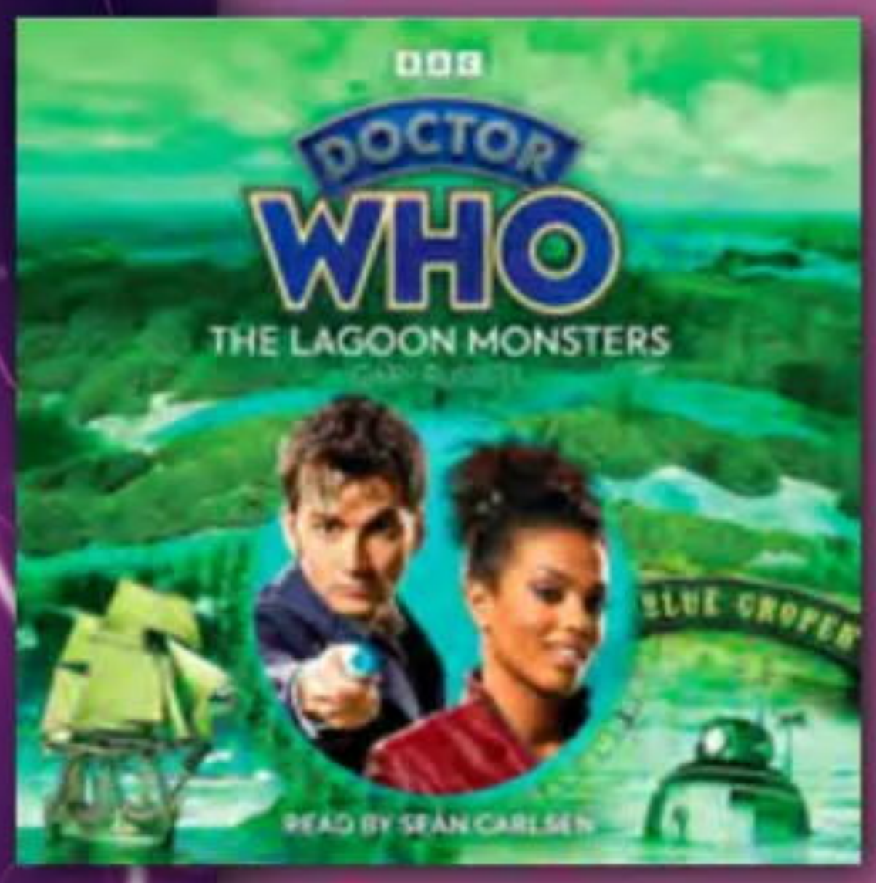
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Little Bits of History Repeating

The Decades Collection comprises six new young adult novels – one for each ten years of *Doctor Who*'s existence.

"If you want to read the story of a group of queer teenagers grappling with grief, a strange sentient bus, one grumpy Scottish man, and how to put on a good amateur production of *A Midsummer Night's Dream*, you might enjoy *The Cradle*," says Tasha Suri of her contribution to the *Decades Collection*. The award-winning fantasy author's first *Doctor Who* novel centres on a mysterious school bus that traps the Twelfth Doctor and four young friends – and it's not just *any* school bus, as Tasha explains.

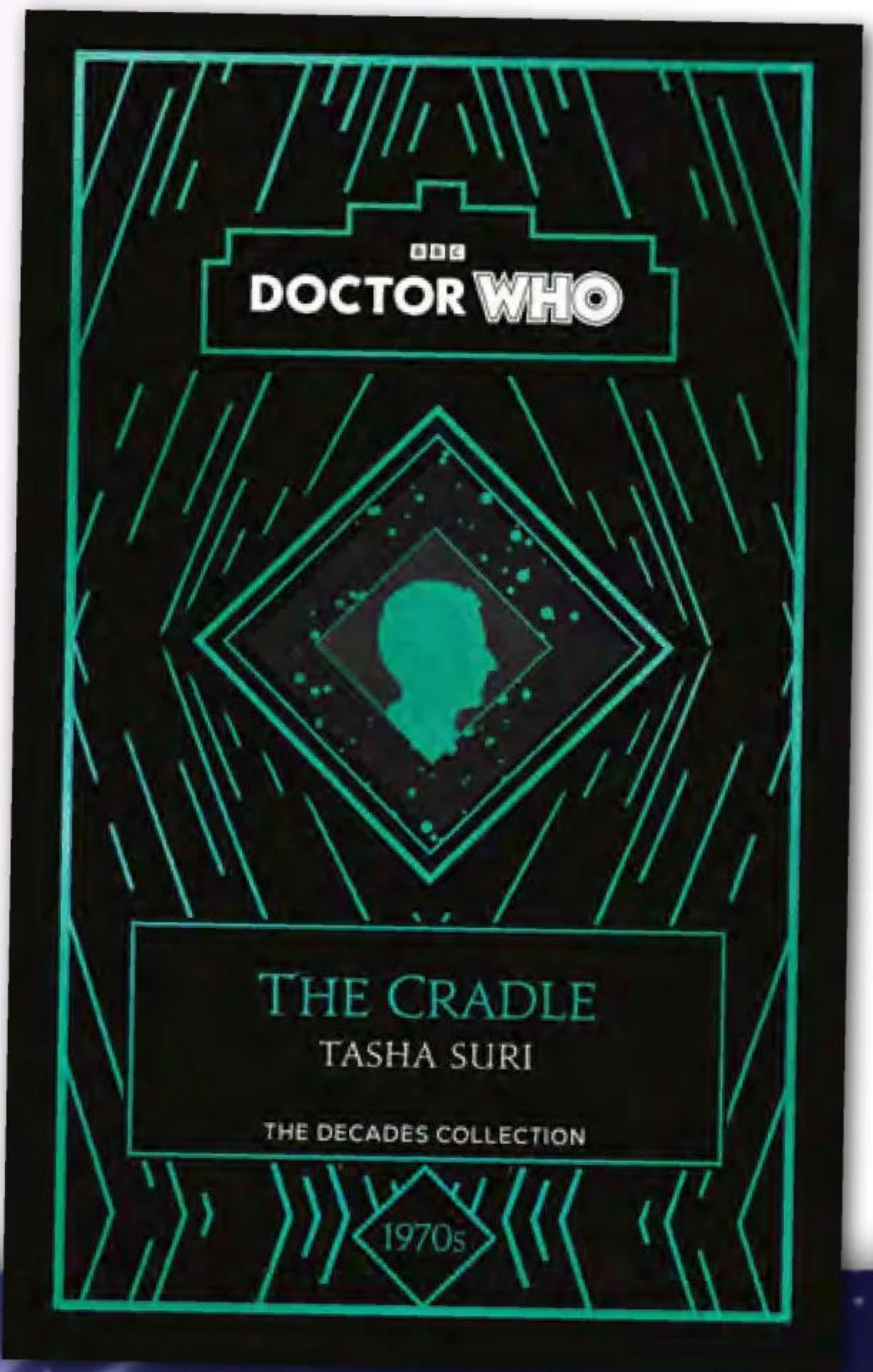
"During the 1960s, 70s and part of the 80s, some local councils had a policy of 'bussing' largely Black and South Asian children away from schools in their local areas to schools in other boroughs. There were claims, at the time, that this was intended to encourage integration, but in practice it was inconvenient, isolating and racist. I wanted to explore that experience through the fantastical lens of *Doctor Who*."

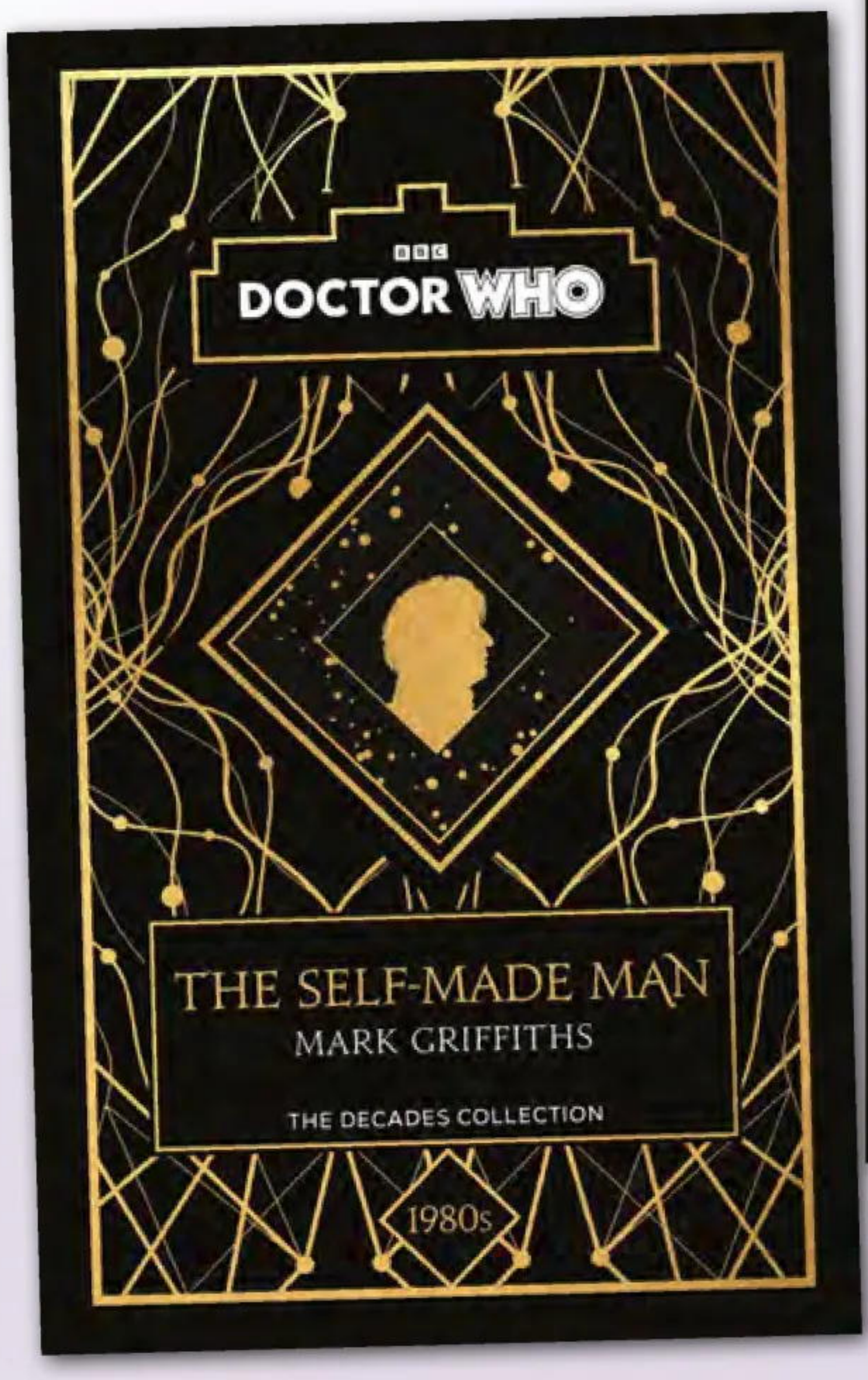
> "I hope *The Cradle* will ignite the interest of readers to this recent period of history."
> Tasha Suri

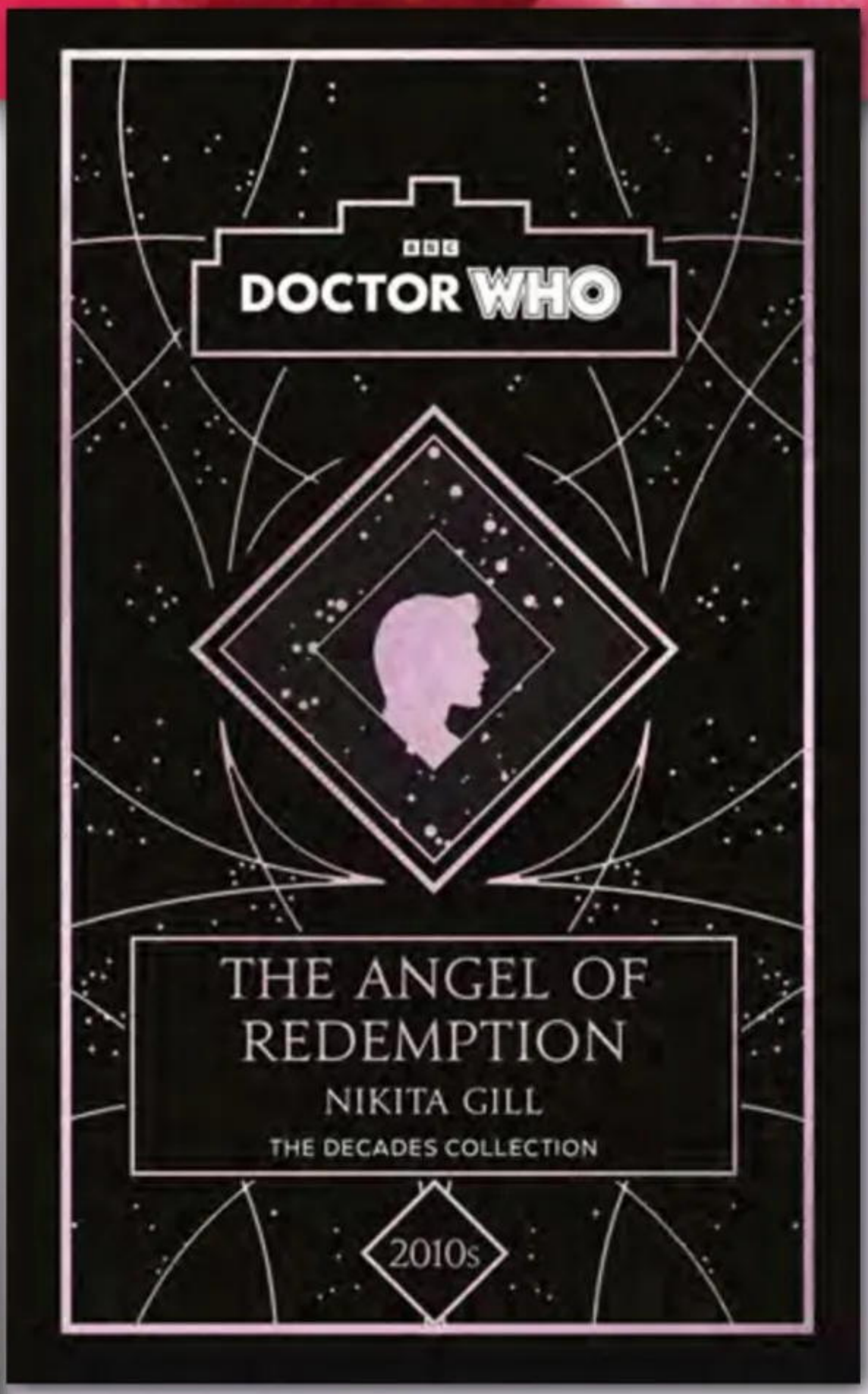
The Cradle is set in West London in December 1978, just four months before the Southall riots. Is awareness of those events necessary to appreciate the story?

"I don't need readers to come in with knowledge of the Southall riots, although that knowledge may give them a different understanding of the story," says Tasha.

"My hope when I wrote *The Cradle* was that my protagonist's experiences would ignite the interest of readers who may not be aware of this recent period of British history. It's


DOCTOR WHO
THE CRADLE
TASHA SURI
THE DECADES COLLECTION
1970s





THE DECADES COLLECTION

Imaginary Friends
by **Jacqueline Rayner**
Christmas, 1963. Six-year-old Gerald starts playing a new game: Daleks.

The Cradle
by **Tasha Suri**
London, 1978. Seema and her friends, fearful for their lives, are saved by a mysterious bus.

The Self-Made Man
by **Mark Griffiths**
London, 1984. The Doctor and Romana find themselves in the middle of a crime scene.

Wannabes
by **Dave Rudden**
Dublin, 1994. Siren-like creatures kidnap the biggest band of the age – the Blood Honeys.

The Monster in the Cupboard
by **Kalynn Bayron**
The 2000s. The Doctor and Rose help Lily with the monsters hiding in her cupboard...

The Angel of Redemption
by **Nikita Gill**
The 2010s. One Weeping Angel is different. One that can see so much more than the others...

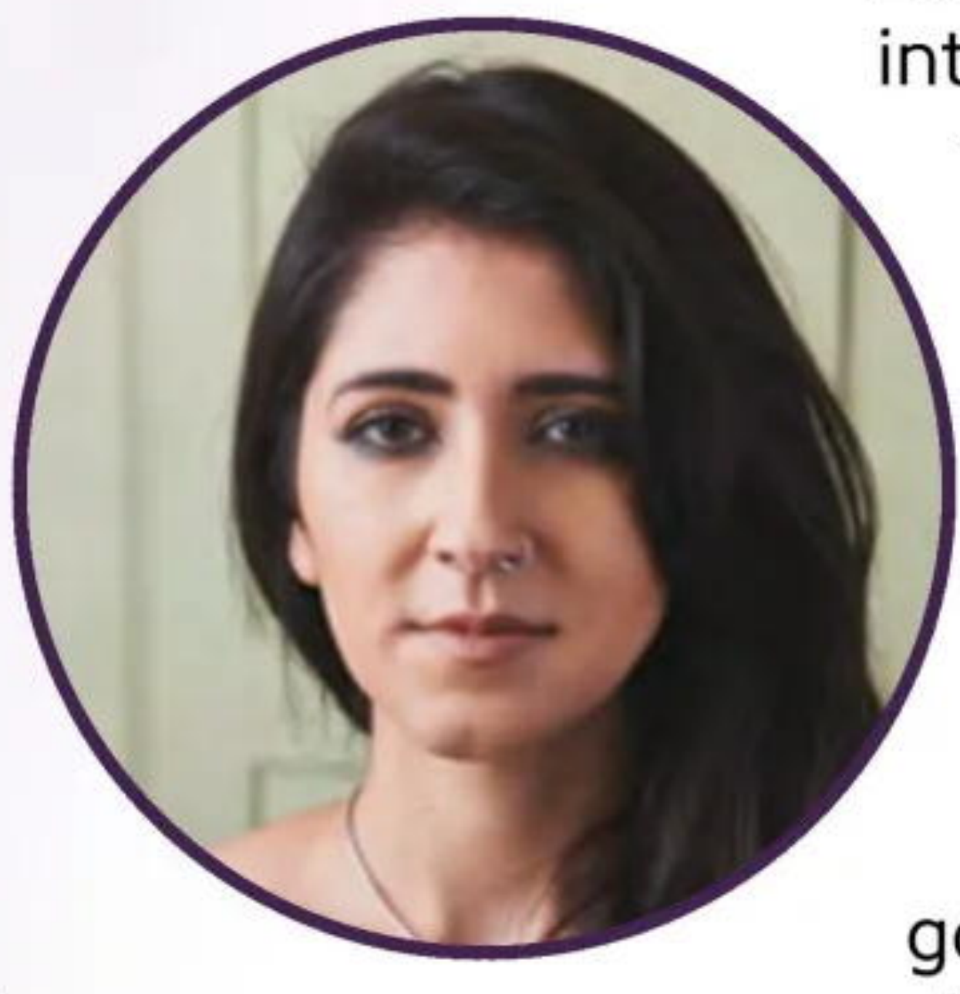
not often talked about, yet it feels like its echoes are very loud even today."

Mark Griffiths' *The Self-Made Man* takes place six years later, in the summer of 1984, when the Fourth Doctor and Romana investigate a series of bizarre murders against a backdrop of 1980s icons. "There are lots of cultural references from 1984 in the book," says Mark, whose previous *Doctor Who* writing includes one of the tales in last year's *Origin Stories* anthology. "There's Stevie Wonder's *I Just Called to Say I Love You*, the Sony Walkman, New Romantic fashion, home computers, discotheques... plus we get to see Romana in a 'Frankie Say Relax' T-shirt!"

The book depicts the 1980-81 version of the Fourth Doctor, complete with his burgundy scarf. "I find the Season 18 Doctor fascinating," says Mark. "He's a moodier and more complex character than the glib joker we'd seen the previous year, although he still retains something of his twinkling banter with Romana. You get the sense he knows his current regeneration hasn't much longer to last, which gives him pathos."

At the dawn of the 21st century, the Ninth Doctor and Rose investigate the disappearance of a mother and her young son in *The Monster in the Cupboard*, the debut *Doctor Who* novel from *New York Times* bestselling fantasy author Kalynn Bayron. "There's a lot of nostalgia for me in the story because I was a teenager in the early 2000s," she says. "Dial-up internet was fading but it was the cheapest option, so I still had it. I remember not being able to use the landline when the internet was on. As I was writing, I was explaining these things to my own young children and they had a good laugh. I've never felt so old!"

> "I wondered if I could create a story which was told in verse but in a purposeful way."
>
> **Nikita Gill**

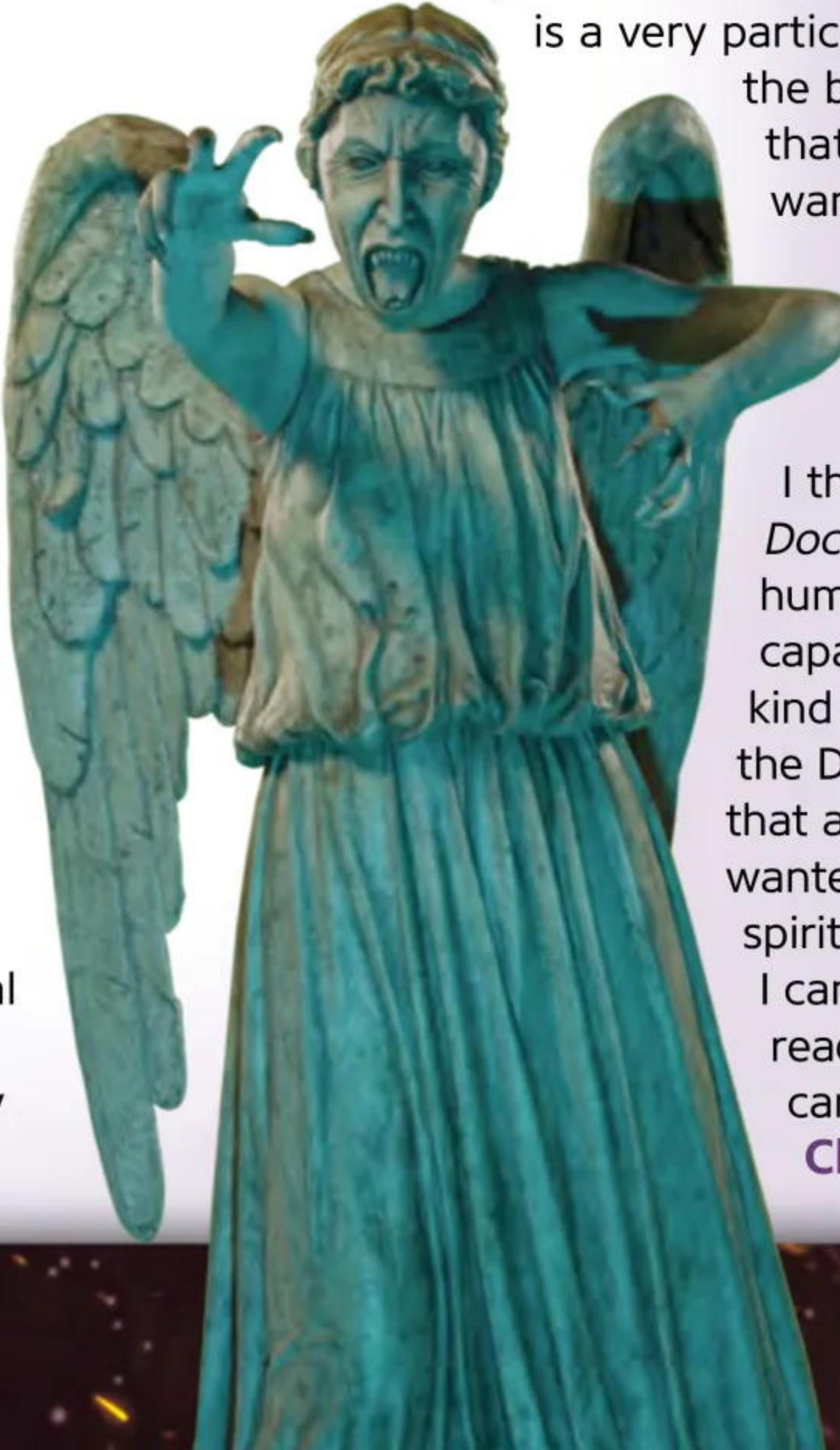


The action takes place in a spooky old house built over mine workings, where another young boy vanished decades earlier. "For the purposes of the story I needed a setting that involved underground caverns and fissures in the earth," Kalynn explains. "It's not based on any specific location, but it's always fun to imagine it could be a real place. I love stories that take place in big, slightly creepy old mansions."

Undoubtedly the most unusual of the *Decades Collection* books is *The Angel of Redemption*, the tale of a Weeping Angel related as an epic poem. Author Nikita Gill also contributed to the *Origin Stories* anthology, but is better known as a playwright and poet.

"I'm fascinated with how poetry can tell a story," says Nikita, "and the Weeping Angels always reminded me of a Greek chorus in a play from antiquity. As a *Doctor Who* fan, I wondered if I could create a story which was told in verse but in a purposeful way. The verse doesn't just exist for the sake of it – there is a very particular reason why the book is written that way. "I also wanted to show what humanity could do to even an ancient villain made of stone. I think the heart of *Doctor Who* is that humans have the capacity to be very kind and brave, and the Doctor believes that about us strongly. I wanted to capture that spirit here and I can only hope that readers see that and carry it with them."

Chris Bentley



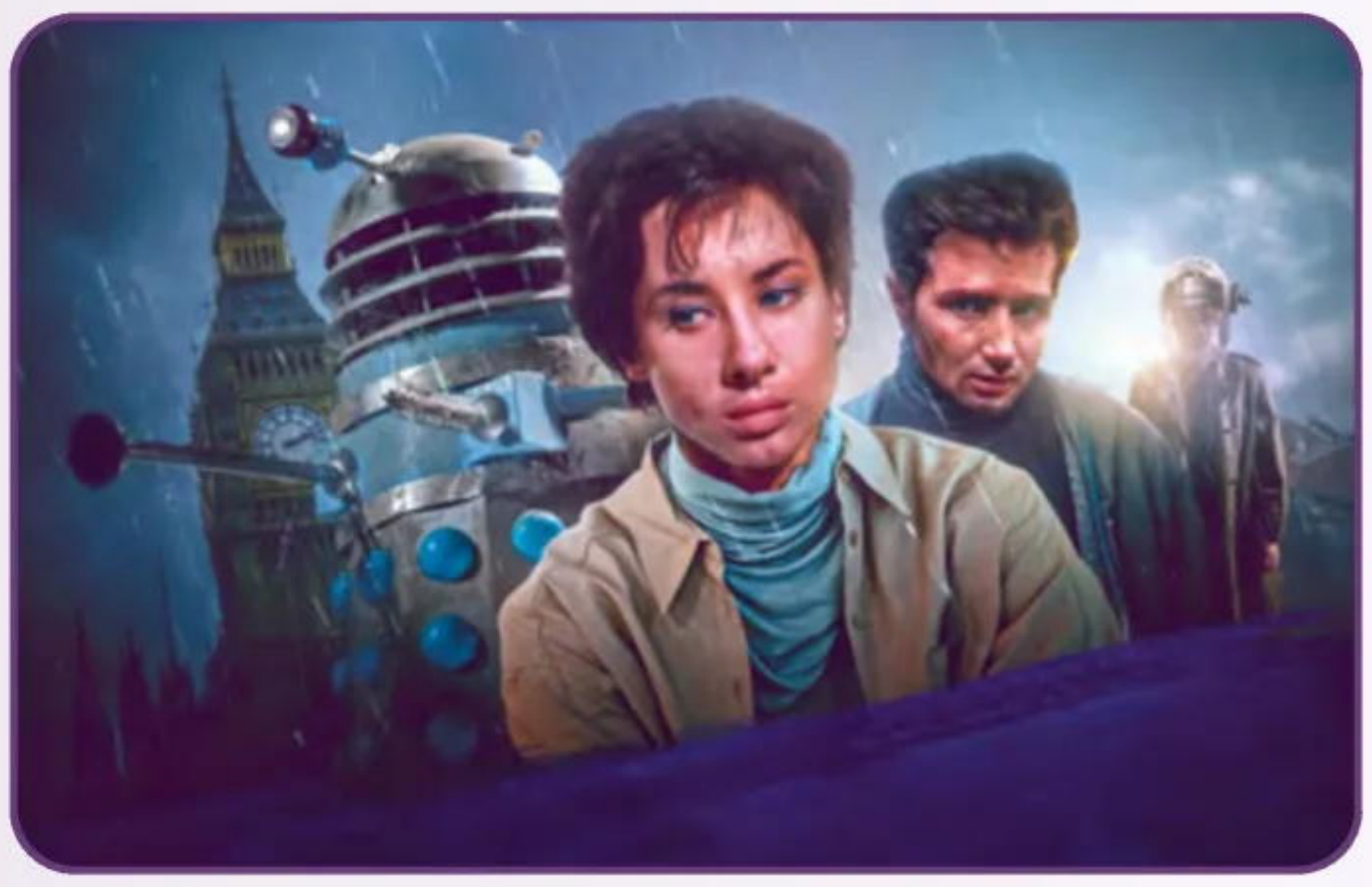
Opposite page: Authors Tasha Suri (photo © Shekhar Bhatia) and Mark Griffiths.

Above: Authors Kalynn Bayron (photo © Kalynn Bayron) and Nikita Gill.

Right: A Weeping Angel is central to Nikita Gill's *The Angel of Redemption*.

Susan Campbell

The Doctor's granddaughter returns in the finale of *Once and Future*.



Who is she? The Doctor's granddaughter, who became his very first travelling companion when she joined him in his flight from Gallifrey. Many years later, she became a skilled diplomat, negotiating alliances against the Daleks in the Time War. Headstrong, pragmatic and brave, she has a strong sense of right and wrong, a perfect memory and mild telepathic abilities. She likes biscuits, but doesn't care for dusty Jammie Dodgers covered in fluff.

First appearance: *100,000 BC* (aka *An Unearthly Child*, 1963), portrayed by Carole Ann Ford. Enrolled as Susan Foreman, she was attending Coal Hill School in Shoreditch when her teachers, Ian Chesterton (William Russell) and Barbara Wright (Jacqueline Hill), became curious about her advanced historical and scientific knowledge. They followed her to a junkyard, where they discovered the Doctor (William Hartnell) and his timeship, which Susan had named TARDIS.

Didn't the Doctor abandon her on a ruined future Earth? Following journeys into Earth's history and visits to planets such as Skaro, Marinus, the Sense-Sphere and Hydra, the Doctor began to realise that Susan craved stability and a life of her own. After defeating the 21st-century Dalek occupation of Earth, he recognised that she had fallen in love with freedom fighter David Campbell (Peter Fraser), so he locked her out of the TARDIS and left her there (*The Dalek Invasion of Earth*, 1964).

Then what became of her? Susan helped to rebuild London but initially fell foul of the power-grabbing Marcus Bray, who saw her as a threat to his leadership bid (Big Finish audio *The Early Adventures: After the Daleks*, 2021). She and David eventually married and had a son, David Alexander Campbell, but Susan was widowed while Alex was still young. Shortly after, she was temporarily transported to the Death Zone on Gallifrey, where she was reunited with her grandfather (*The Five Doctors*, 1983).

How did she come to be involved in the Time War then? Her teenage son was exterminated towards the end of a second Dalek invasion in the late 22nd century (Big Finish's *The Eighth Doctor Adventures: To the Death*, 2011). So when a Gallifreyan hypercube arrived 20 years later with her call-up papers, Susan knew she had to go and fight, rather than wait for the Daleks to invade Earth a third time (*Short Trips: All Hands on Deck*, 2017). Her first diplomatic mission for the War Room returned her to the Sense-Sphere, accompanied by an elderly Ian Chesterton (*Susan's War: Sphere of Influence*, 2020).

ONCE AND FUTURE

The Union

by **Matt Fitton**
starring **Paul McGann** as the Doctor
Tom Baker as the Doctor
Alex Kingston as River Song
Carole Ann Ford as Susan
and **Maureen O'Brien** as the Union

The truth about the Doctor's degeneration will finally be revealed...

What else have I seen Carole Ann Ford in? She memorably played the blind French girl Bettina in *The Day of the Triffids* (1963), and she was also French teacher Mademoiselle Albertine in *The Great St. Trinian's Train Robbery* (1966). You might have seen her as fashion designer Zorelle in the direct-to-video production *Shakedown* (1994), and she also made a cameo appearance in the BBC Two drama *An Adventure in Space and Time* (2013).

What does she think about still playing Susan after 60 years? "Well, it's just extraordinary, isn't it?" says Carole. "Even in that very first one, there was a tremendous sense of magic to it. I don't know how [producer] Verity Lambert managed to pick four people who would gel as we did. It was lovely working with everybody on it, including gorgeous Bill Hartnell."

The Doctor says "Just go forward in all your beliefs and prove to me that I am not mistaken in mine." (*The Dalek Invasion of Earth*, 1964)

Susan says "You go and do what you need to, and I'll do what I need to, and one day, we'll see each other again. One day." (*Short Trips: All Hands on Deck*, 2017) **Chris Bentley**

Top: Tom Webster's art for *After the Daleks* (2021).

Above right inset: Carole Ann Ford as Mademoiselle Albertine in *The Great St. Trinian's Train Robbery* (1966).

Right: As Susan in *An Unearthly Child* (1963).

Far right: Reprising Susan, with Richard Hurndall as the Doctor, in *The Five Doctors* (1983).

Silas Carson

This month, *Torchwood* becomes a space odyssey – or should that read 'Oodyssey'? The voice of the monsters explains!

TORCHWOOD

Odyssey
by **Patrick O'Connor**
starring **Claire Rushbrook** as Ida Scott
and **Silas Carson** as Dr Odysseus Scott/The Ood

Ida Scott's father lies dying in the Spire – an ancient relic left behind by a mysterious race who warped both gravity and time.

Hello Silas. You're appearing in *Torchwood: Odyssey*. What can you tell us about your character, Dr Odysseus Scott?
Odysseus is a brilliant physicist, but he's dying, and he's come to the Spire in an attempt to heal himself through gravitational therapy. He's a stubborn, arrogant old man, but we then discover that he's Ida Scott's dad.

BRIAN
THE OOD

What's their relationship like?
We often see these parent-child relationships where they don't get on at all. They would rather have nothing to do with each other, but Ida has come looking for her father on this alien world. He's this arrogant, distant father, but the fact of him dying is bringing out this vulnerability.

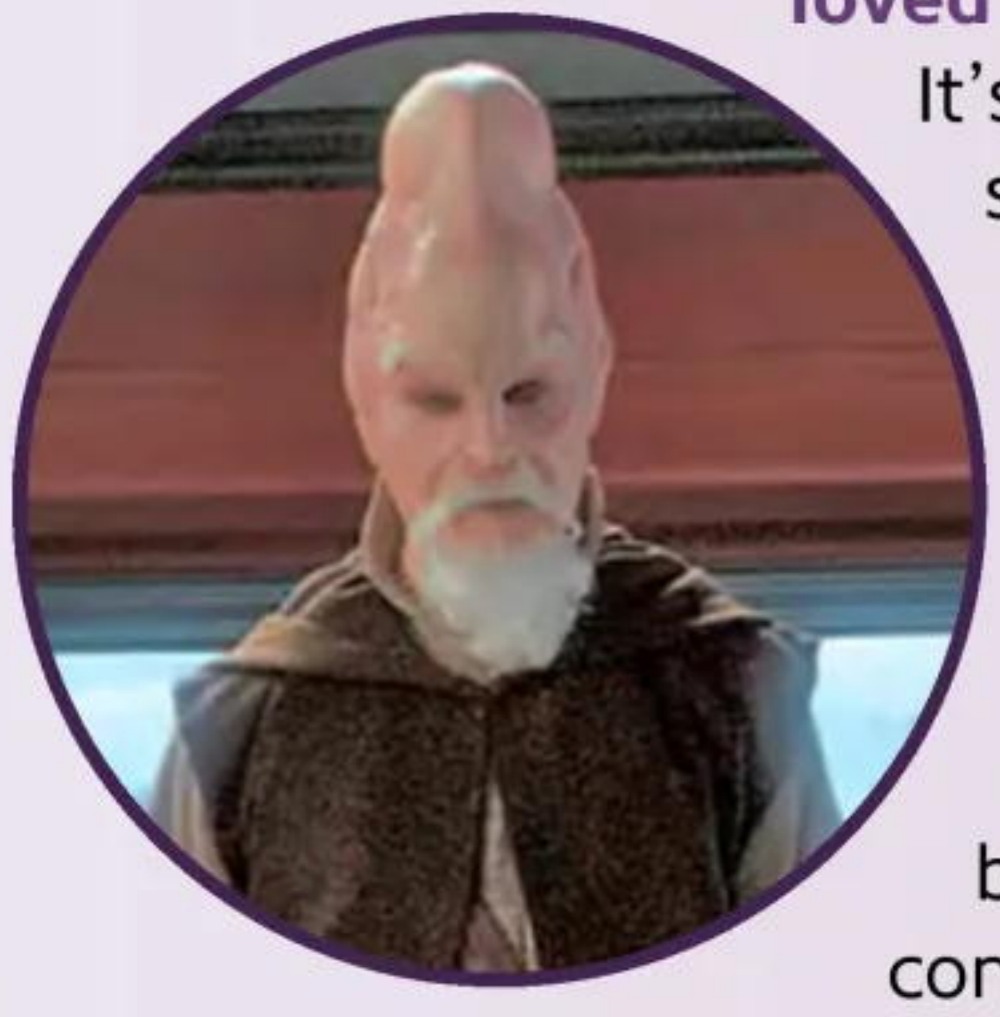
The story reunites you with Claire Rushbrook, who played Ida Scott in *The Impossible Planet/The Satan Pit* (2006). Do you enjoy working with Claire?
I've watched and admired Claire for a very long time, so it's a privilege to be in a room with an actor like that and just get down to what we actors do. Claire brings an incredible openness; she's a very instinctive actor. You immediately trust her, so you can play around with things and throw things at each other.

Once again, you provide the voice of the Ood in *Odyssey*. Do you enjoy your status as the voice of a great *Doctor Who* monster?
I absolutely love being the voice of the Ood, to the point where I'm incredibly proprietorial about it. There will come a day when somebody else has to do the voice, and I would be very upset about that! I've been extremely fortunate that it has continued as long as it has. I love doing it.

You played the character of Brian the Ood in 2020, in Big Finish's *Time Lord Victorious* series...
I did! I've got a Brian the Ood drinks coaster, which was sent to me by [director] Scott Handcock. I got this thing in the post and I'm thinking, "What is this? Who sent this?!" Scott found it and I absolutely love it. These are the reasons you become an actor, to have a Brian the Ood coaster!

> "I absolutely love being the voice of the Ood, to the point where I'm incredibly proprietorial about it."
> Silas Carson

Aside from *Doctor Who*, you've appeared in various guises in the *Star Wars* films and series. Is it fun to be associated with these much-loved icons of pop culture?
It's weird and wonderful. It says so much about the magic of the medium when people fall under the spell of these big stories. I'm just a tiny cog in the huge wheel that makes these things turn, but when I meet people at conventions and they open up about how much *Doctor Who* or *Star Wars* means to them, that's something very, very special.



If somebody only knew you from *Doctor Who*, what other work would you point them towards that you're particularly proud of?
In 2017 I was in *Trust*, an FX/BBC series about the Getty family, directed by Danny Boyle. Donald Sutherland played John Paul Getty; in real life, Getty had a mansion in England, and I played his butler. It was one of those rare experiences where we all knew that we were in something good and exciting, filming for four months over a glorious summer.

And if the call to voice the Ood came once more...?
I'd do it at the drop of a hat! When a character takes hold in the audience's imagination, that's a wonderful thing. If you happen to have originally voiced that character and you get asked back, it's a huge privilege. It warms the cockles of my heart.

Mark Wright

Top: Donald Sutherland as John Paul Getty, with Silas Carson as Khan in *Trust* (2018).

Above left: A Brian the Ood drinks coaster.

Above right: Silas plays Ki-Adi-Mundi in the *Star Wars* universe.

Left: The cast of *Torchwood: Odyssey* – Jay Perry, Silas Carson and Claire Rushbrook.

Underwater Menaces

Gary Russell, author of *The Lagoon Monsters*, dredges up his favourite aquatic adversaries...

The Sea Devils

The Sea Devils (1972) and others

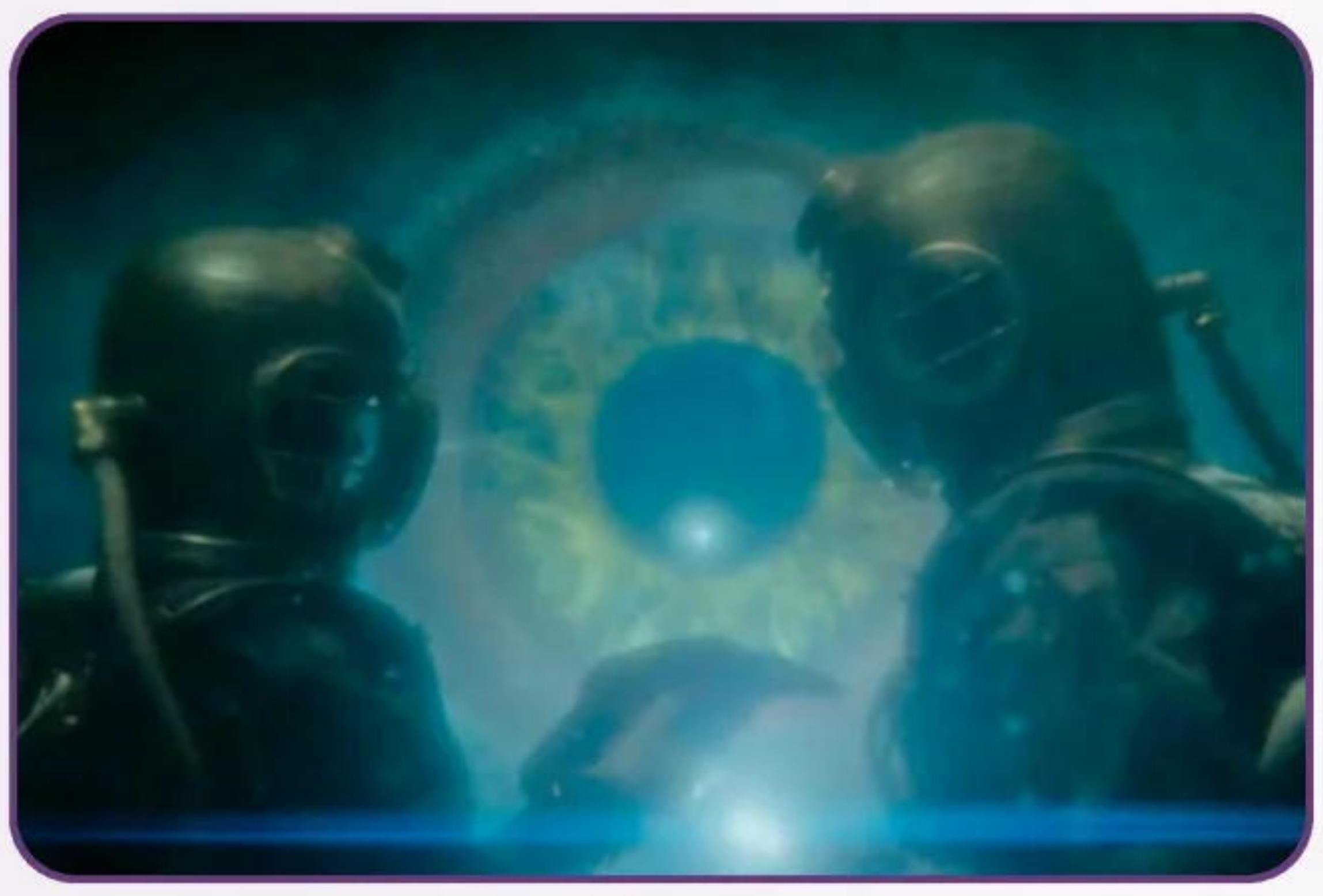
There are none finer than Malcolm Hulke's watery Silurian cousins, who turned netting into a fab and groovy fashion accessory, invented the CD years earlier than humans and then weaponised them, and made the oh-so-cutest noise when being bombarded by land mines. No matter if they're invading naval bases in Portsmouth, underwater bases in the future or taking 19th-century pirates for a spin around the South China Seas, Sea Devils always look very impressive, thanks to the wonderful work of sculptor John Friedlander back in the 1970s.

The Myrka

Warriors of the Deep (1984) and others

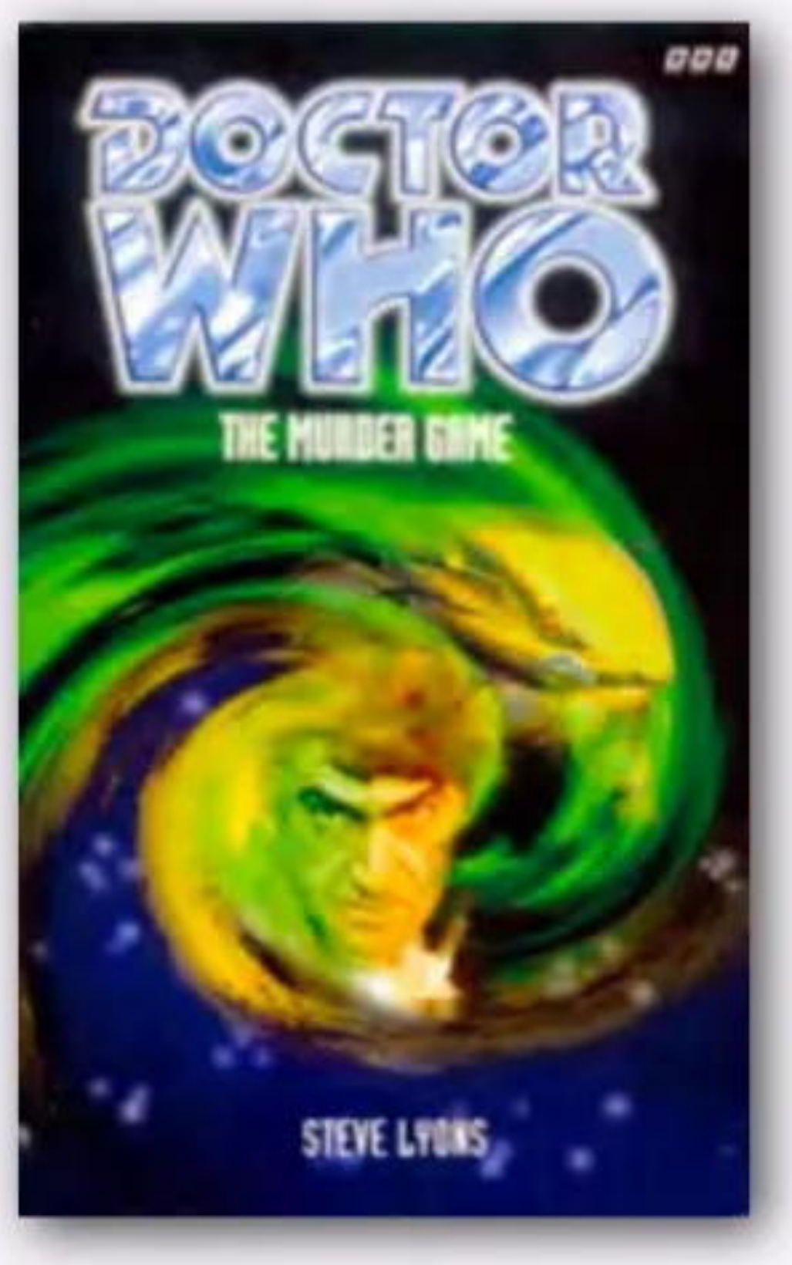
One of the great joys of being a *Doctor Who* fan is appreciating and admiring the intention and then excusing the execution – and nowhere is this more obvious than with our big floppy-flippered chum, the Myrka. With its amazing ability to not accidentally electrocute everything in the sea, the Myrka ought to have had viewers shaking in their boots rather than shaking their heads in amusement. But I love the big lummox, and I believe one of the old Virgin *Missing Adventures* novels, *The Scales of Injustice*, went to great lengths to portray the Myrka as terrifying and awe-inspiring. Modesty forbids me from mentioning the author's name, however...

DOCTOR WHO
THE MISSING ADVENTURES
THE SCALES OF INJUSTICE
GARY RUSSELL



The Selachians

The Murder Game (BBC Books, 1997) and others

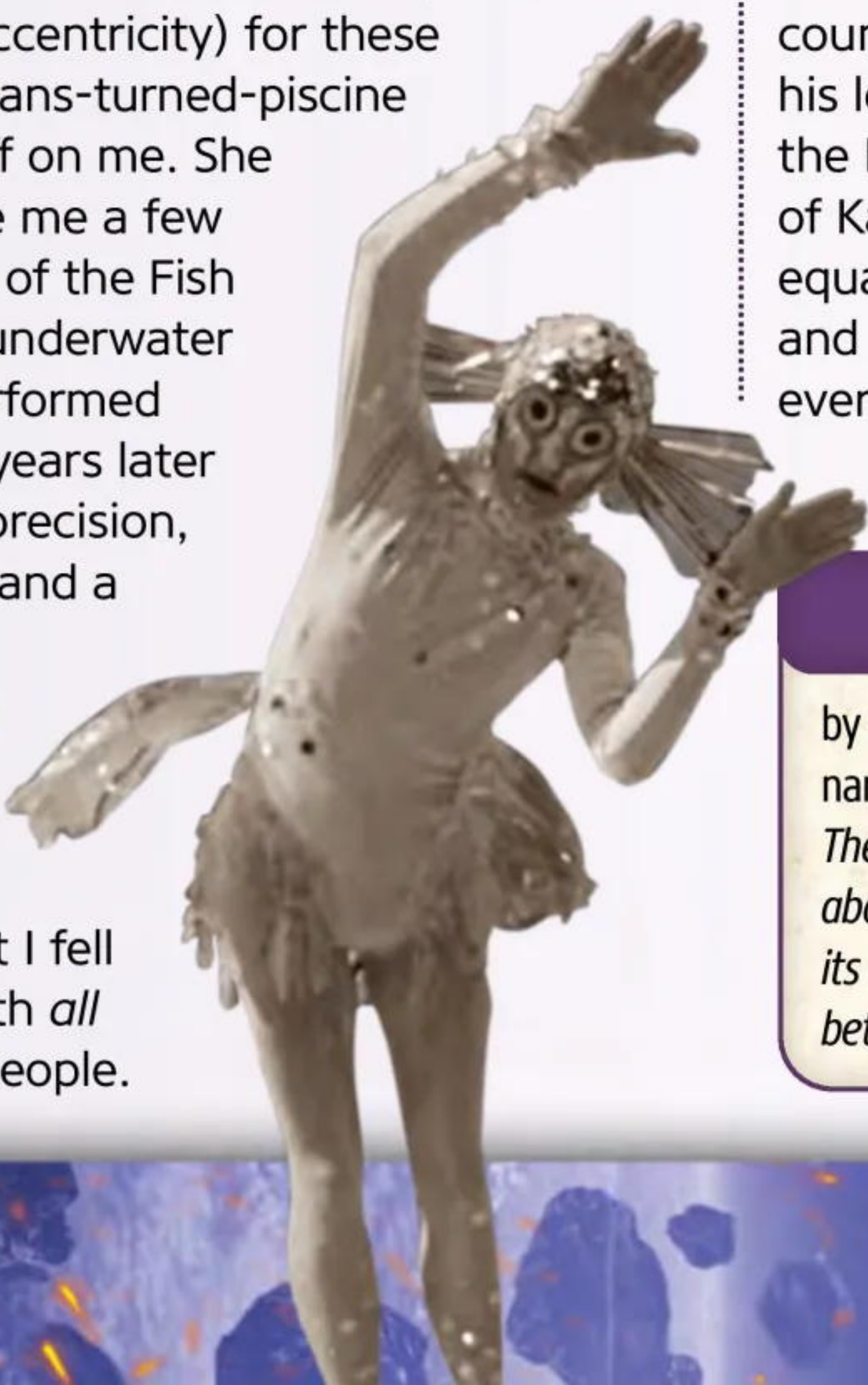


A wonderful species of walking shark, which swarmed across the cosmos in great armies, with large chips on their shoulders but also some really nice and thoughtful intellects leading them. It shouldn't work – man-sized sharks with human legs ought to have us giggling. But in all their appearances, both on audio and in prose, author Steve Lyons imbues them with that perfect *Doctor Who* monster ethos and panache. Clever beasties with a unique look.

The Fish People

The Underwater Menace (1967)

Included here because years ago I interviewed a number of people for Reeltime Pictures' *I Was a Doctor Who Monster* VHS release, and one of them was an actress called Mary McMillen. She played a Fish Person in *The Underwater Menace*, and although I consider them silly and daft and as pulp sci-fi as you can get, her enthusiasm (and, to be honest, eccentricity) for these poor humans-turned-piscine rubbed off on me. She even gave me a few moments of the Fish People's underwater ballet, performed some 30 years later but with precision, expertise and a touch of Atlantean lunacy. I loved her and as a result I fell in love with *all* the Fish People.



'Tiny'

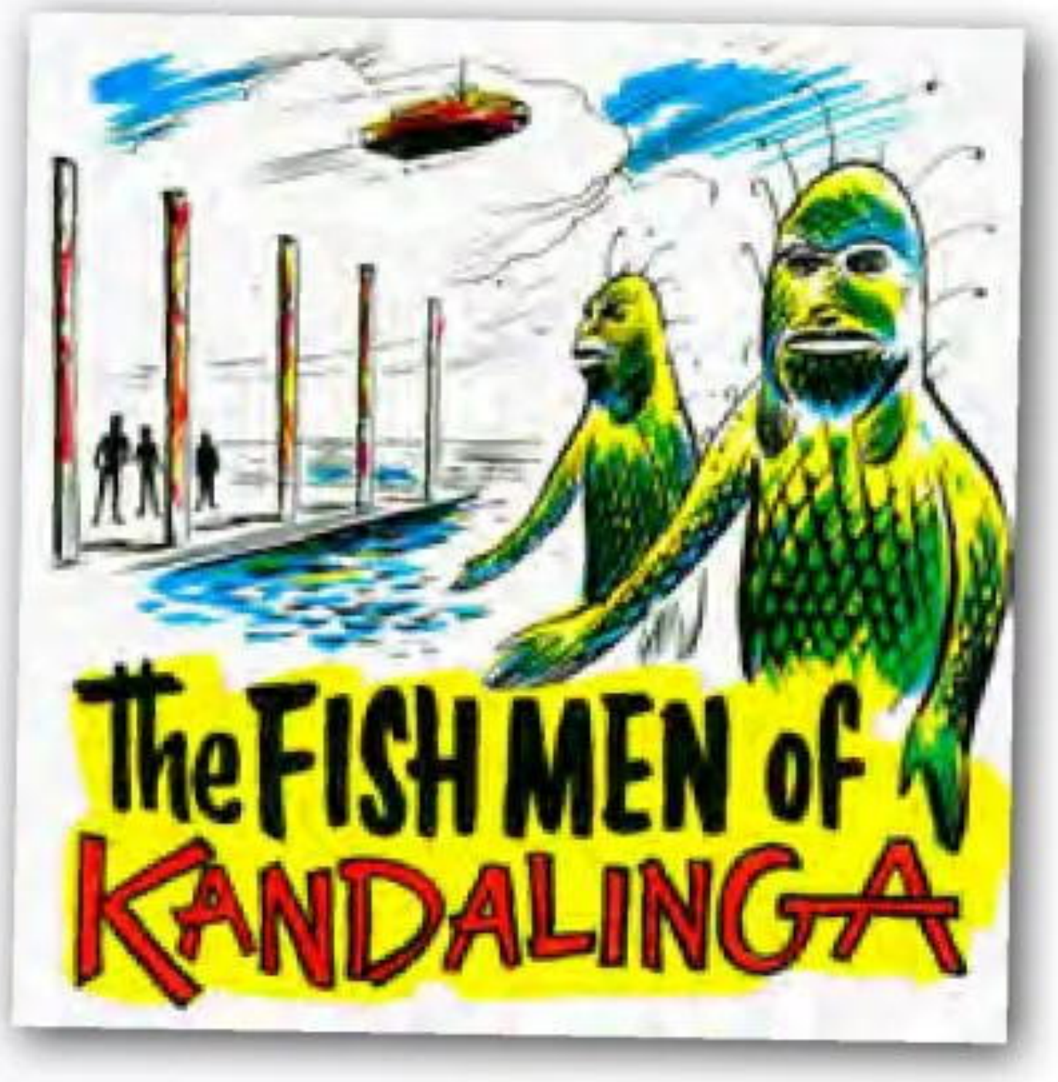
Thin Ice (2017)

One of the very best stories of the whole Twelfth Doctor era, with a monster that's barely seen yet imbues the story with so much fear and menace. The huge creature living under the London Frost Fair of 1814 is a genuinely chilling and scary monster. Not for 'Tiny' the opportunity to show us it's poor and misunderstood, or that it has a secret love for groovy 19th-century dress and flouncy underwater ballets; oh no. Instead, it's presented as a grumpy, man-eating brute, kept as a slave by its human masters who want to utilise its poo...

The Fishmen of Kandalinga

The Dr Who Annual (1966)

There's only one sensible way to wrap up – in newsprint, of course – this look at *Doctor Who*'s mightiest underwater menaces, and that's with the Fishmen, found on the planet of Kandalinga and in thrall to the alien Voord (who themselves probably count as under-acidic-water menaces). Apparently peaceful and mute, the Fishmen became the slaves of the Voord, who tried to convince Dr-Who-of-the-Annuals that they were operating in the Fishmen's best interests. And Dr-Who-of-the-Annuals reacted in the only way Dr-Who-of-the-Annuals could – he brutally crippled the Voord leader by snapping off one of his telepathic appendages, allowing the freed Fishmen to swarm over the Voord and slaughter them wholesale. Huzzah for Dr-Who-of-the-Annuals! With none of the pacifist namby-pambyness of his TV counterpart, his love for the Fishmen of Kandalinga equalled mine and meant everyone else had to die.

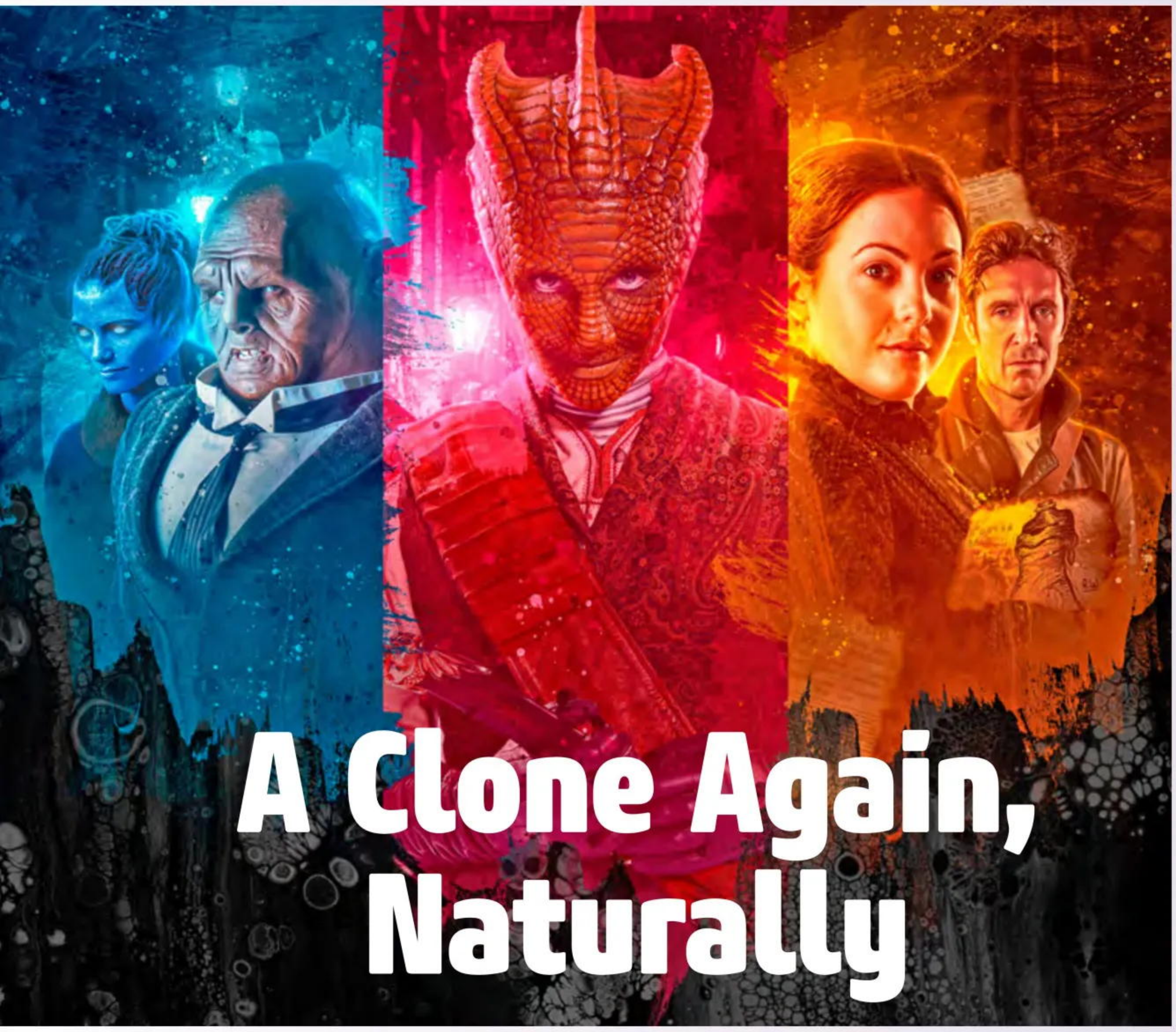


The FISH MEN of KANDALINGA

THE LAGOON MONSTERS

by **Gary Russell**
narrated by **Seán Carlsen**

The Tenth Doctor and Martha arrive aboard an 18th-century sailing ship – its mission to locate the missing link between dinosaurs and man.



A Clone Again, Naturally

THE PATERNOSTER GANG: TRESPASSERS

Rogues Gallery

starring **Neve McIntosh** as Madame Vastra
Catrin Stewart as Jenny Flint
and **Dan Starkey** as Strax

The Ghost and the Potato Man

by **Barnaby Kay**
guest-starring **Lisa Bowerman** as Ellie Higson
After a series of impossible heists, Strax finds a career on the stage beckoning...

Symmetry of Death

by **Dan Starkey**
What connects a murder, a locked-room conundrum, and acts of random vandalism?

Till Death Us Do Part

by **Lisa McMullin**
guest-starring **Paul McGann** as the Doctor
Jenny has decided she wants a real wedding with Vastra, before their family and friends.

Impossible robberies connected to a music-hall magician, a murder behind a locked door in a top-floor flat, and an inexplicable outbreak of romance-related violence. These baffling new cases launch *The Paternoster Gang*: *Trespassers*, a second series of audio adventures for Madame Vastra, her maid/wife Jenny Flint and their Sontaran clone-butler Strax – with Neve McIntosh, Catrin Stewart and Dan Starkey reprising the roles they originated in *A Good Man Goes to War* in 2011.

Dan Starkey has also written one of the episodes, *Symmetry of Death*, his sixth full-cast script for Big Finish, but only his second for *The Paternoster Gang*. "I submitted a brief outline with the germ of this story when I pitched a script for the first series," says Dan. "So I went back to the idea and revised it slightly in the light of what we'd explored in previous box sets."

Did he feel any pressure to deliver another script as good as *Dining with Death* in *The Paternoster Gang: Heritage 2* (2019)? "I try not to worry about which script is better, or what the critical reaction might be, because that way madness lies! As long as I've produced something that I think is of a quality to give to my fellow performers and the production team, then that's great. Matt Fitton, our redoubtable script editor, is very good at assuaging doubts and panic as the writing progresses; having Strax et al rattling about your head too long when you're knocking out a script can put one in an odd frame of mind. I realise both my scripts have 'Death' in the title, so inevitably the 'Death' trilogy will have to be a thing now."

> "As long as I've produced something that I think is of a quality to give to my fellow performers, then that's great."
> **Dan Starkey**

Symmetry of Death is an ingenious locked-room mystery – a subgenre in which an apparently impossible crime takes place, typified by a murder in a room that's been locked from the inside, thereby preventing any access to the victim. Such mysteries were popularised by the works of Edgar Allan Poe, Arthur Conan Doyle and John Dickson Carr, among others. Did any of these inspire Dan's writing?

"I was certainly familiar with *The Murders in the Rue Morgue* by Poe," he says. "And there's a reference to a Conan Doyle story in this script, which I won't identify before the listeners get the chance to guess which one! I do love how our series riffs off well-known stories of the period, with a particular Paternoster twist. It wasn't a huge plot point, but I was quite chuffed when I slipped a reference to the Sherlock Holmes story *The Red-Headed League* into *Dining with Death*."

That previous adventure saw Strax employing a troop of robot crabs. Dan's new script includes an industrialist named Crabbe... who's mistaken for a crab. Is there a theme developing here? And are the gang heading for an encounter with the Macra any time soon? Dan's keeping his cards close to his chest. "I'm saying nothing," he says. "Apart from Mandrels, Plasmatons and TOMTIT. Watch this space!"

Chris Bentley

Above: Rafe Wallbank's cover art for *Rogues Gallery*.

Left: Cast members Finlay Robertson, Dan Starkey, Neve McIntosh and Lisa Bowerman at the recording of *Rogues Gallery*.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER • INFOGRAPHIC BY ROGER LANGRIDGE

Panel Show

EACH PANEL IS RELATIVE IN SIZE TO THE NUMBER OF ORIGINAL INSTALMENTS OF FULL COMIC STRIP PER INCARNATION OF THE DOCTOR, AS PUBLISHED IN DWM AND ITS ASSOCIATED TITLES*.

* 'Associated titles' = **DWM** Special Editions, Yearbooks, Storybooks and the 2006 Annual.

* We don't include single illustrations, back-up strips introduced by the Doctor, parody strips or comic strips used in advertising.

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*No Doctor in comic strip: **DWM** issues 85, 183, 475-476.*

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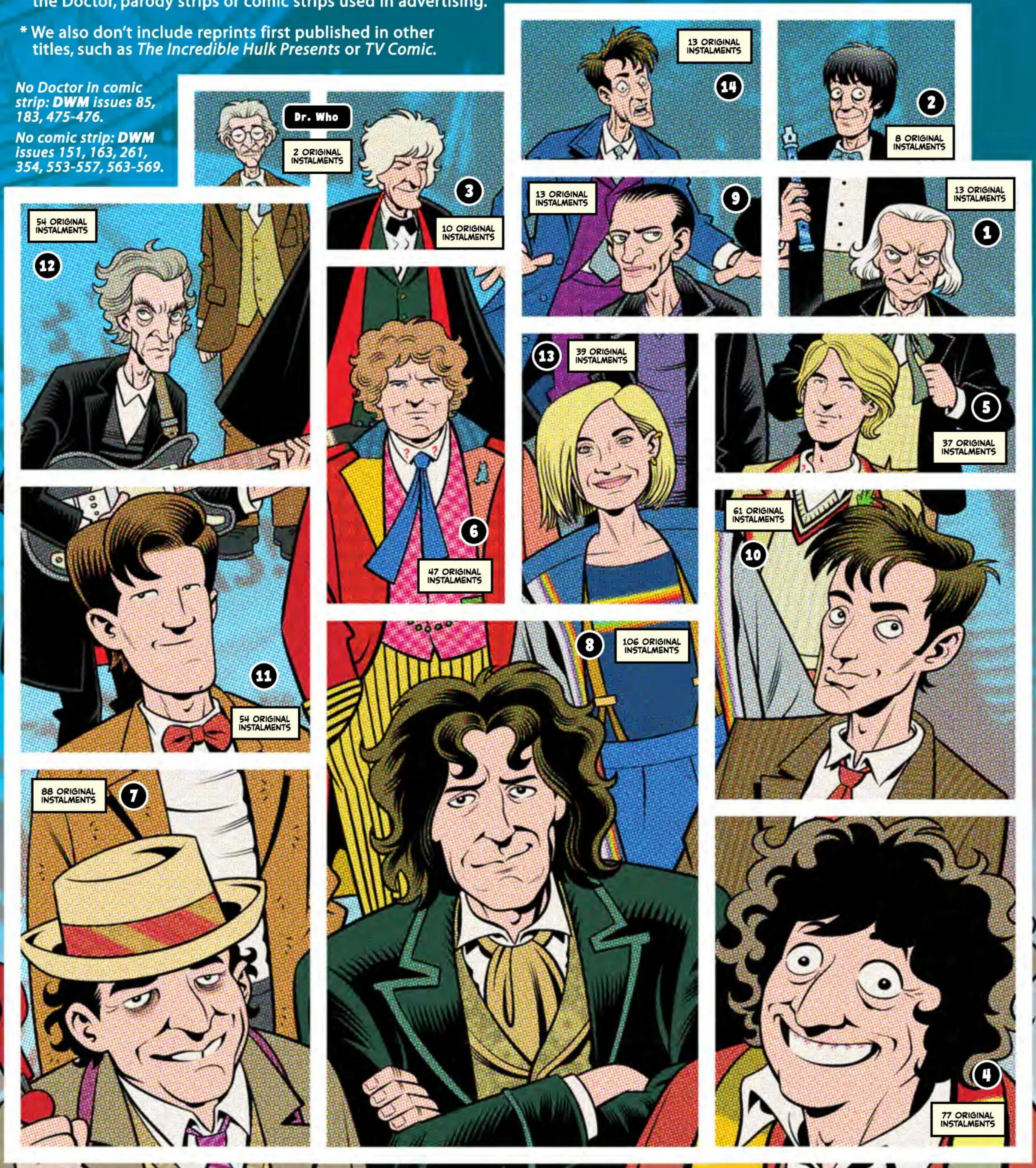
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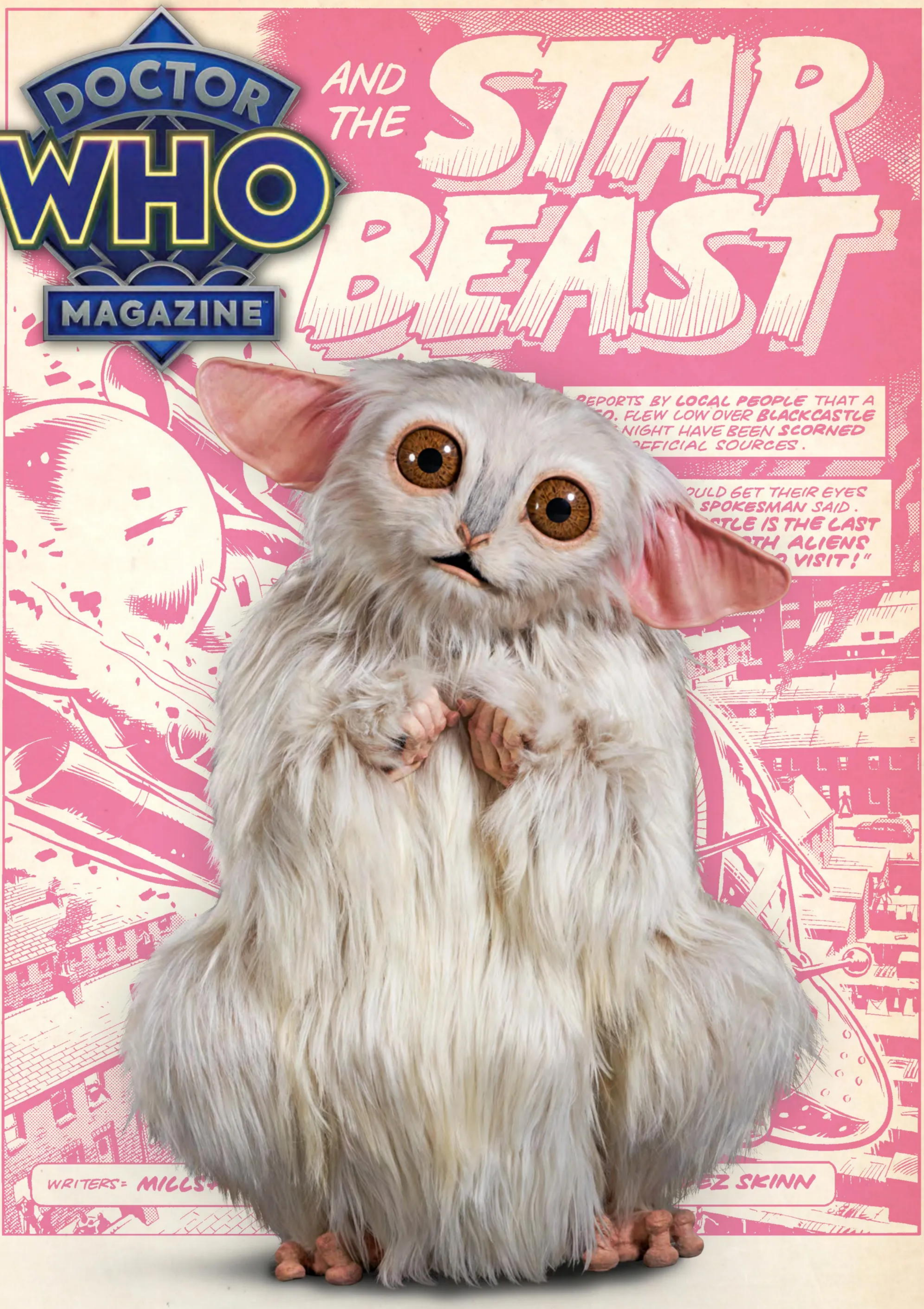
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